

Saturday 30 July 2016

Amateur Photographer

Lenses for selective focusing
The most interesting optics for creative focus effects

ROUND-UP

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SPECIAL ISSUE

Creative Blur

Techniques and ideas to add drama to your photos

Motion capture

Techniques to convey movement in your photos

Shoot shallow

Creative ways to achieve minimal depth of field

Vintage lenses

Using classic optics for dreamy, soft-focus results

Editing skills

Adding focus effects in Photoshop and Lightroom

TESTED

Laowa 105mm f/2 (T3.2) STF

The lens they call the 'Bokeh Dreamer'



APOY Round 4 Amazing wildlife and animal photos from your fellow readers

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Most photos today are shot on smartphones, and a defining characteristic of such devices is that almost everything in the shot is usually in focus. This is a desirable outcome for most users who simply want a record of the moment. But for creative photographers, front-to-back sharpness presents a challenge – the viewer's gaze can only be directed using light, colour or compositional elements within the scene.

With proper cameras, selective blurring – through depth of field or choice of shutter speed – becomes a very powerful method to draw attention to specific areas in an image. It is perhaps the most obvious signpost that a photograph was taken on an actual camera. To the public, such pictures look 'professional' in a way they may not be able to articulate. This week's AP is dedicated to the many ways in which selective sharpness can be achieved.

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK

Referendum Day by Sarah Bedwell

Olympus OM-D E-M10, 25mm, 1/400sec at f/8, ISO 12500

Through the AP website and social media, we asked readers to send in images that summed up the atmosphere around the EU Referendum. This, our favourite, comes from Sarah Bedwell from Surrey.

Here we see a scene of synchronicity in London, as a Brexit campaigner states his reasons for Britain to leave Europe, while a Remain bus passes by. 'I took this close to the Houses of Parliament,' says Sarah. 'We'd had a long day looking for shots in poor weather, so I was pleased to see the Remain Campaign Bus pass by. I used my Olympus OM-D E-M10 with a 25mm lens and converted the image to b&w in Nik Silver Efex Pro.'

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA
© SARAH BEDWELL



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If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 19.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 19.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Sony shortages

Sony Japan has warned that April's Kumamoto earthquakes have affected the supply of parts for its Alpha 7, Alpha 7R, Alpha 7S, Alpha 5100, Alpha 77 II and Alpha 99 cameras, causing a potential shortage of these products for customers. Sony UK declined to comment on this.



Canon printer refresh

Canon has unwrapped two all-in-one inkjet printers: the Pixma MG3050 (£69.99) and MG2550S (£44.99). Both printers use a hybrid ink system (dye and



pigment-based inks). Being Wi-Fi-enabled, images can be printed direct from a smartphone or computer via the Canon PRINT app. They are due to go on sale in September.

Pentax K-70 on sale

The Pentax K-70 is due to go on sale at the end of July. The 24.2MP DSLR will cost £559.99 (body only), and will also be available with an 18-135mm lens in a kit priced £799.99. The Pentax HD Pentax-DA 55-300mm F/4.5-6.3 ED PLM WR RE lens is due at the end of August, costing £399.99.



Hasselblad drone tie-up

A drone equipped with a high-end aerial camera has been announced by Hasselblad and DJI. The 50MP Hasselblad A5D-50c medium-format camera has been bundled with DJI's M600 drone. The kit, which includes a 50mm lens, costs €24,400, excluding VAT. A UK price was not available.



Amateur discovers new insects

A photography enthusiast has discovered four new species of stick insect. Beth Ripper from Cumbria made the findings while on an eight-week tour of Queensland, Australia. She

captured over 350 photographs and collected stick-insect data for the project funded by the Winston Churchill Memorial Trust.



© JONATHAN BACHMAN/REUTERS

WEEKEND PROJECT

Easy traffic trails

Traffic trails, where you use a long exposure to turn moving cars into streaks of light, is a relatively straightforward technique to make images stand out. You don't need more than a decent tripod and cable release (or a digital version). Here's what you need to consider. First, pick the time; around sunrise or just after sunset is ideal. A bit of ambient light in the sky helps rather than leaving it too late/early and ending up with an expanse of black. Second, ensure cars still have their headlights on. Third, pick where you stand carefully; while traffic moving in a linear direction can generate nice trails, the results are more striking if the cars are turning. Since it's difficult to stay sharp handheld at slow shutter speeds, even with image stabilisation, a tripod is essential.

1 With your tripod set up, switch to manual focus to control which areas stay sharp in the image. Zoom into interesting and contextualising parts of the background with live view at 100% so you can fine-tune your manual focusing.

2 Choose a relatively narrow aperture (f/11 to f/16); you want enough depth of field to keep the background sharp, but don't let the image soften because of diffraction. An ISO of about 100 is ideal to keep noise low.

BIG picture

Black Lives Matter at the birth of an iconic image

◀ What makes an iconic image? It's the question to consider in this photograph taken earlier this month at the Black Lives Matter protest in Baton Rouge, Louisiana, USA. Here we see a woman, now identified as Ieshia L Evans, facing a line of Louisiana state troopers in riot gear. Ieshia, in the face of overwhelming odds and with two policemen rushing to throw cuffs on her, displays an almost meditative calm. It's an image of contrasts – silence and mania – and succeeds because of how unanticipated it is. Iconic images are always unexpected. They cannot be contrived, anticipated or planned. Looking at this image, it's difficult not to recall Stuart Franklin's 1989 image of 'Tank Man' – the immovable student blocking the path of tanks in Tiananmen Square, Beijing, China. That image, like this one, conveys a strong message.

Words & numbers

The good photograph is not the object, the consequences of the photograph are the objects

Dorothea Lange

American documentary photojournalist (1895-1965)

105

Cameras handed out to people affected by homelessness in London for this year's Café Art photo competition

SOURCE: CAFÉ ART



3 Shutter speed depends on how quickly traffic is moving and other variables. A few seconds should be enough to blur out car movement. Watch the exposure on the histogram and narrow the aperture if you're overexposing.

4 Timing is everything, so take a few shots to get it right. Shoot in raw to tweak white balance and recover maximum detail. Street lights and neon can add strange colour casts; hence white balance flexibility is essential.



Keep some light in the sky and try to capture vehicles turning



The Grand Prize winning image by Siyuan Niu at the iPhone Photography Awards 2016

© SIYUAN NIU

iPhone awards celebrate mobile photography

A PHOTOGRAPHER from China has scooped the Grand Prize at the 2016 iPhone Photography Awards – a global contest that pulled in some eye-popping entries.

Siyuan Niu from Xinjiang province, China, defeated thousands of submissions to claim the Grand Prize with a photo titled 'Man and the Eagle' (above). Commenting on the shot, Siyuan said: 'The brave and wise Khalkhas live along the mountains in the south of Xinjiang and are companions of the eagles.'

'They regard eagles as their children and train them for many years to hunt. This 70 year-old-man is rigid and solemn in front of family and friends, but when he is with his beloved eagle the corners of his mouth would curl up.'

'When the eagles reach mating age, although he is very reluctant, the man releases them back into nature so they can thrive.'

First, second and third-place Photographer of the Year awards went to Patryk Kuleta (Poland), Robin Robertis (USA) and Carolyn Mara Borlenghi (USA) respectively.

The iPhone Photography Awards was set up in 2007 by Kenan Aktulun, who said: 'This year's entries contained thousands of excellent submissions, presenting quite a challenge for our judges. It is truly amazing to have so many people from around the world share their experiences, the beauty they see and their personal moments with us.'

The Grand Prize winner is awarded an Apple iPad Pro. To see all winning entries, visit www.ippawards.com.



Erica Wu's winning image in the Animals category, taken at Miyagi Zao Fox Village

© ERICA WU

Huawei in foul-up

PHONE maker Huawei has removed a photograph from the internet after reports it was captured using a professional Canon EOS 5D Mark III, and not by the P9 smartphone it was promoting. Huawei Mobile posted the image (see below) on Google Plus alongside text hailing the prowess of the P9, which is the first smartphone co-engineered with Leica. Huawei told AP: 'We recognise that we should have been clearer with the captions for this image. It was never our intention to mislead. We apologise for this and we have removed the image.'



Photographers ditching DSLRs, claims Fuji

MANY photographers are swapping their Nikon or Canon DSLRs for Fujifilm X-series mirrorless cameras instead, claims Theo Georgiades, general manager for electronic imaging at Fujifilm UK.

In a video interview with AP, Georgiades (pictured above) said: 'We speak to many Canon and Nikon photographers on a daily basis, whether they are a prosumer or a professional, and [they say] it's their daily life that they want to change. A big part of this adoption of Fujifilm is the system itself – the bank of lenses we have.'

Fuji's X-series system offers a choice of 22 lenses. At the launch of Fuji's X-T2 flagship X-series camera, Georgiades said professionals are also being tempted over to mirrorless because of the improvements in autofocus and resolution.



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James Sharp has asked visitors to bid for images to raise money for Help for Heroes

© JAMES SHARP

Enthusiast on Help for Heroes fundraising mission

A PHOTOGRAPHY enthusiast is set to stage an exhibition to raise money for the military charity Help for Heroes. James Sharp, who used to work in the armed forces, plans to raise funds from his wildlife work by allowing visitors to bid for framed prints. The exhibition, backed by AP, will take place at the Dalby Forest Visitor Centre, near Pickering in North Yorkshire, from 2-24 August.

James, who now works in the forestry industry, told AP: 'I have used

cameras throughout my life, starting with the Olympus OM-10, then moving onto a Nikon FE, which I still use.

'My father took me out on photo trips... and my grandfather took me into his darkroom to learn about processing.

'I don't earn a living from photography. I am a keen enthusiast, but I have a few years behind me.'

These days, James uses a Nikon D7100 and D7200, with Sigma lenses, and says he loves to photograph wildlife – visiting places such as

Poland for shots of small birds like the nuthatch.

Nine images will be on display at the Dalby Forest Visitor Centre and anyone can make a bid by handing in a form at the customer service desk.

Each of the winning bidders will also receive a one-year digital subscription to AP. The visitor centre is located at Low Dalby, Thornton-le-dale, North Yorkshire YO18 7LT (Tel: 01751 460 295). Visit www.jamessharpphotography.com to find out more about this exhibition.

A lighter moment in London City

AN AMUSING photo of the Duchess of Cambridge attending a charity day in London City has won first place in a competition for news photographers. Captured by *Evening Standard* photographer Jeremy Selwyn, the picture won best overall photo in a competition set up by the News Media Association (NMA) and judged by a panel that included AP Editor Nigel Atherton.

Judges said Selwyn's eye-catching image (right) won Best Overall Rota Photo as it would have immediately caught the eye and drawn readers into the story about the Duke and Duchess of Cambridge attending ICAP's annual fundraiser.

NMA provides services for photographers who are part of the Royal Rota, a system for covering royal engagements and pooling material. Winners received photography equipment vouchers.



Jeremy Selwyn's eye-catching image won Best Overall Rota Photo

© NMA/SELWYN

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Geoff Harris



FIFE

© CAROLINE SCOTT

St Andrews Photographic Festival

St Andrews is closely associated with the birth of photography, so the town is holding its first-ever photography festival. A range of work is on display, including historic images by local photography pioneers Dr John Adamson and Thomas Rodger. Contemporary headliners include Calum Colvin and Document Scotland.

1 August-11 September, www.facebook.com/StAndPhotoFest



LONDON

© EDMUND CLARK



DERBY

© HOWARD ASHTON JONES

War of Terror

Edmund Clark reveals the controversial methods taken by states to protect their citizens against terrorism. The exhibition at the Imperial War Museum raises questions about human rights, security and legality.

28 July-28 August
bit.ly/edmundclarkiwmm

International Print Exhibition 158

The University of Derby hosts the final leg of this celebrated RPS touring print exhibition. Selectors of the touring images included Simon Roberts, Dewi Lewis and Richard Billingham.

Until 19 August, www.rps.org/exhibitions-and-competitions



NORFOLK

© MIKE TRENDALL

Art in the Parish Church

This exhibition of images at Christ Church, Norwich, includes carvings in wood and stone, wall paintings, fonts, decorated roofs and stained glass. Photographer Mike Trendall is an authority on ecclesiastical photography and has written books on it.

6-14 August, bit.ly/miketrendall

Made You Look

Subtitled Dandyism and Black Masculinity, this exhibition at The Photographers' Gallery merges a group of geographically and historically diverse photographers, whose imagery explores black masculinity as performance, play and invention.

Until 25 September,
bit.ly/madeyoulookshow



LONDON

© JEFFREY HENSON SCALIS



Viewpoint Jon Bentley

Many photographers remember the vibrant colours of Fuji Velvia film, but do digital cameras also have their own distinctive visual signatures and trademark looks?

With film cameras, the choice of emulsion has long been regarded as a crucial influence on the character of pictures. Fujifilm Velvia is celebrated for its rich greens and reds that render landscapes more luxuriantly vibrant than real life. Famous photographers like Sebastião Salgado created an entire aesthetic around the deeply black and contrasty look of Kodak Tri-X, while Jane Bown also preferred the Kodak film for her available light portraits.

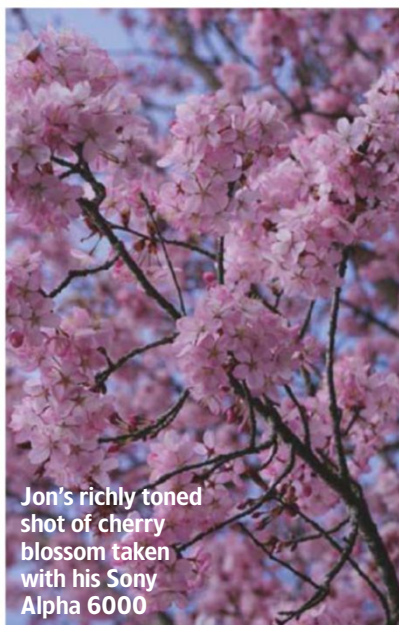
Those after a softer, more organic monochrome often championed Ilford HP5; in its reversal form it helped create the peculiarly English atmosphere in Chris Petit's 1979 film *Radio On*, for instance. Personally, I can still recall my disappointment as a schoolboy photographer when Kodachrome II was replaced by Kodachrome 25. I felt the magenta base of the newer emulsion ruined the look of highlights in my landscape shots.

The pursuit of distinctive character through different films continues today. Lomography and Impossible Project films are distinctive and hugely popular. And when a favourite emulsion ceases production, there are howls of protest.

Visual signature

But what about digital imaging? It's tempting to think that a sensor creates a more objective view of the world and that, especially if you shoot raw, you can create any look you want in editing software. But I'm not so sure. I think most digital cameras have a distinct visual signature, created by their particular sensors and processing circuitry, and that you can't necessarily edit it away. In fact, you might cherish it and even get nostalgic for it.

I'd been aware of the differences for a while, but only realised how significant they were while taking a few casual shots of the cherry tree in the garden this spring using both my elderly Nikon D3 and my Sony Alpha 6000. Both cameras were set to the same white-balance settings and similar exposures, but the flowers look quite different on the photos from



Jon's richly toned shot of cherry blossom taken with his Sony Alpha 6000

each camera. The Nikon's are paler and pinker, while the Sony's are more magenta and more richly toned.

And the more I looked back at old files, the more obvious the traits of a whole range of cameras became. Those using Fujifilm's X-Trans sensor, like the X-T1, for example, showed a distinctly luminous effect on some skin tones and landscapes, and an impressive ability to record subtle gradations in skies. A succession of Ricoh compacts had a rather off-key and cheerless palette. Nikons, in general, seemed to lend a warm, verdant tone to landscapes, while Canons were cleaner and more clinical. Talking of Nikons, recent examples like the D750 and D5 appear to produce more sober and muted colours than the D3s, D4s and D700s of old.

Even in a digital world the ways our cameras record our surroundings appear to be subjective and hugely varied. I think I'll soon be cherishing particular digital cameras' trademark looks just as avidly as I fondly remember certain types of film.

Jon Bentley is a TV producer and presenter best known for *Top Gear* and Channel 5's *The Gadget Show*

New Books

The latest and best books from the world of photography. By Oliver Atwell



Glimpses: Photographs from 1966 to 2016

By Stephen Wolfenden, £18.95, self published, softback, 214 pages, 978-0-95737-135-4



STEPHEN Wolfenden has been a professional photographer for the past 48 years. He's perhaps not a name you're familiar with, but this book offers a good chance for you to get to know his work.

Stephen is a member of that cadre of photographers, those invisible recorders of history, who in recent years have returned to society to reveal the spoils of their eager eyes. Members of this group also include Brian Harris and Patrick Ward, photographers who have, in near secret, documented the shifting landscape of British society. All three have in the last couple of years released books revealing the past. Stephen Wolfenden's work is another vital record of days gone by, and crucially includes images taken as recently as this year. This is important in that it allows us to view a thorough portrait of our land – a necessary activity in our uncertain and absurd times. To purchase a copy, visit www.stephenwolfendenphotography.com. ★★★★★

Relationship

By Zackary Drucker and Rhys Ernst, £22.50, Prestel, 160 pages, hardback, 978-3-79138-248-7



GENDER politics has had to expand the vocabulary of its discourse in recent years. No longer is the world divided into two distinct binary forms. With such high-public-profile figures openly discussing gender transition, we're now seeing photographers looking to explore this new territory. This sensitively compiled book focuses on the transitions that take place on both the physiological and psychological level. The authors have both undergone these changes, and the images document their romantic and creative collaborations. As a self-portrait, it's a lovely piece of work. As a thematic discourse, it's vital. ★★★★★

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 19 and win a year's digital subscription to AP, worth £79.99



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Mark Sunderland

Mark is a landscape and travel photographer based in North Yorkshire, who specialises in images of Yorkshire and the UK in general. He also runs photography workshops in the Yorkshire Dales. To see more, visit www.marksunderland.com and natural-light-workshops.co.uk.

There's poetry in motion

Camera and lens manufacturers spend thousands of pounds ensuring our images are pin-sharp, so why would you want to introduce blur techniques into your landscape photography? **Mark Sunderland** explains

Movement has always played a big part in my landscape photography. The ripples in a river, waves crashing on the shore and the wind in the trees all serve to create an element of abstraction, from the subtle movement of the end of a branch to the completely Impressionistic close-up of a fast-flowing waterfall where the whole photograph is a blur. From using the natural movement of subjects to produce abstract images, it's

just a short step to introducing your own intentional camera movement (ICM) into an otherwise static landscape. Aided by digital cameras (and huge storage cards), the freedom to experiment with movement in photography has never been greater. You can shoot moving water at every shutter speed you have available if you so wish, or you can take the camera off the tripod and try a variety of different panning movements to achieve the effect you want. Not only does this give you a

break from the constraints of working with a tripod for a while, but it's also fun!

Camera movement

When working with camera movement, subject choice is critical – you can't just pan your camera while pointing it at any collection of objects and expect to achieve a great abstract image. The key to success is recognising the kinds of subjects that will respond well to this kind of treatment. Strong colours and bold lines are the



You can create Impressionistic shots of flowing water where the whole image is a pleasing blur

things to look for. A group of parallel tree trunks can work well with a vertical movement of the camera or a landscape with flower-filled fields below a sky with interesting cloud shapes for a horizontal pan along the horizon. A good starting point may be a visit to an art gallery to look at some Impressionist paintings where the portrayal of an overall visual effect takes precedence over fussy detail. It's interesting that the development of Impressionism can be attributed in part to the development of photography, which challenged artists' depictions of reality, so perhaps now the

ubiquity of photography is pushing photographers in the same direction.

I am particularly attracted to the contemporary style of seascape painting where the subject is just sea, shore and sky (Google 'modern seascape paintings' and you should see what I mean). This was the source of inspiration for a series of my own seascapes on the Yorkshire coast at Whitby one summer. After enjoying fish and chips on the pier, I set up for a sunset shoot. The pier itself is a good subject, but my mind soon turned to the idea of abstract seascapes. So I took the camera off the

KIT LIST



▲ Zoom lenses

A couple of zoom lenses giving good coverage of focal lengths should suffice. I tend to use a Canon 24-105mm and Canon 70-200mm.

► Tripod

A tripod is essential for long-exposure shots. A pan-and-tilt head may be useful for intentional camera movement (I use an old Gitzo model), although I tend to work handheld for this technique.



▲ ND filters

For long exposures, a neutral-density filter can be handy. I prefer to use natural light if possible, but I also carry a B+W 10-stop filter for my main zoom lens just in case.



▲ Spare batteries

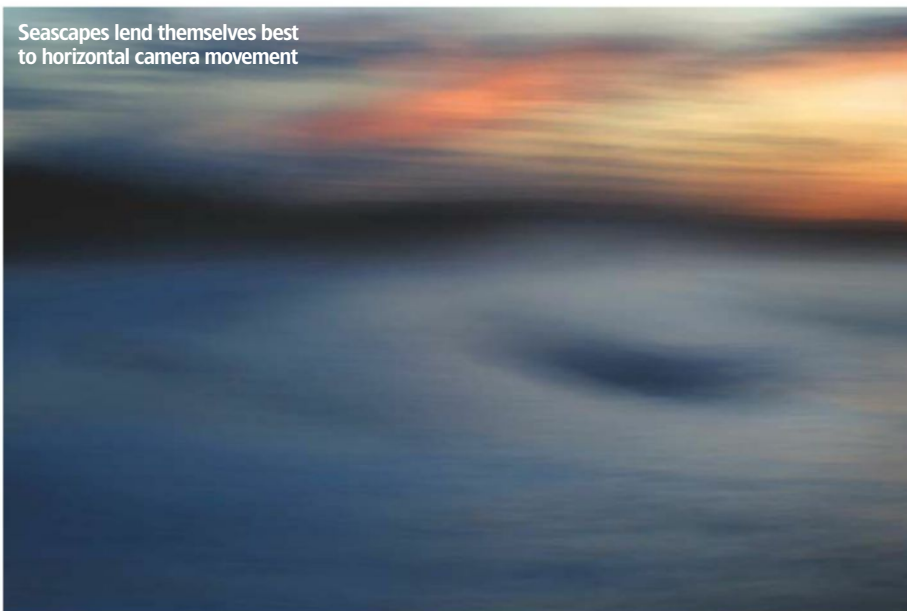
With intentional camera movement you could be experimenting with lots of exposures all day long; make sure you don't run out of power.



▲ Lens cloth

If you're working close to a raging torrent of water, then spray can be a problem, so make sure you have a lens cloth to hand to keep the front element of your lens clean.

Seascapes lend themselves best to horizontal camera movement



➤ tripod and used a handheld horizontal pan to capture light glinting off the waves as the sun set. This produced some pleasing effects, but once the sun was below the horizon, the best images were to be had across the bay with pink twilight over a sea reflecting deep blue-hour colour. I would normally pick a slowish shutter speed (around 1/8sec or 1/15sec) and make one long fast horizontal sweep of the camera, but here I chose a shutter speed of 2 or 3secs and moved the camera from side to side in a shape mimicking the ebb and flow of the waves. Here, the technical settings are less important than the speed and shape of the movement you make.

While seascapes and big wide landscapes probably lend themselves best to horizontal movement, in woodland it's likely to be the strong verticals of the tree trunks that lead you to making a fast vertical movement of the camera to produce stripes of colour. Here, the key to success is to frame up the composition you have in mind, half depress

the shutter, release to focus and take your exposure reading from this position. Then move the camera upwards and sweep it quickly downwards, releasing the shutter as you reach the original position. You may need to practise to get this technique just right, especially if there's an expanse of open sky behind the upper part of the trees, as you'll want to exclude this from the frame to avoid burnt-out patches at the top.

Camera movement can even out the distribution of tones across your image, so the result may look a bit flat on the back of the camera – check the histogram and you'll probably see it's very compressed. If this is the case, pull in the black and white points in post-processing to get the data to fill the full tonal range.

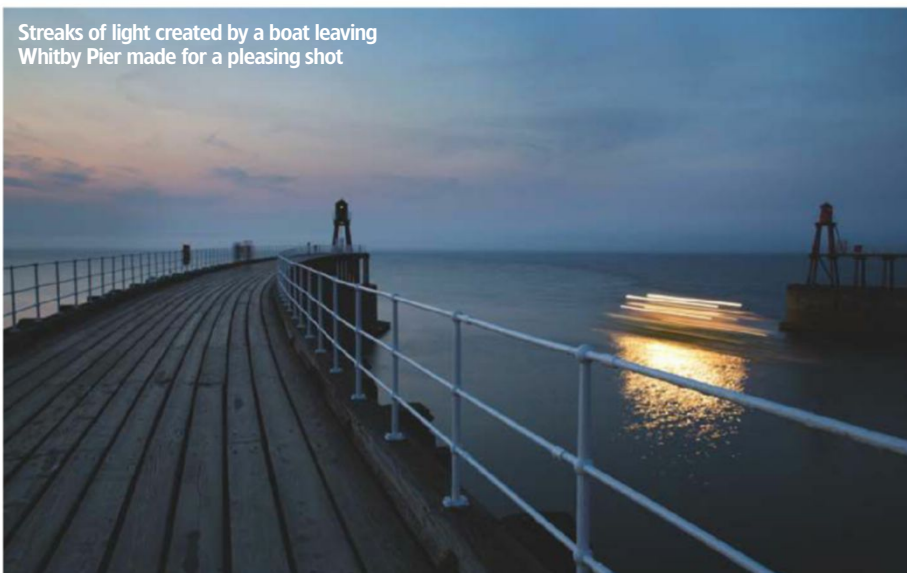
Subject movement

Of course, there's plenty of naturally occurring movement in the landscape, so you don't always have to introduce your own. Waterfalls are the obvious choice and moving water makes a great subject on an



The strong verticals of tree trunks make a fitting subject for fast, vertical camera movement

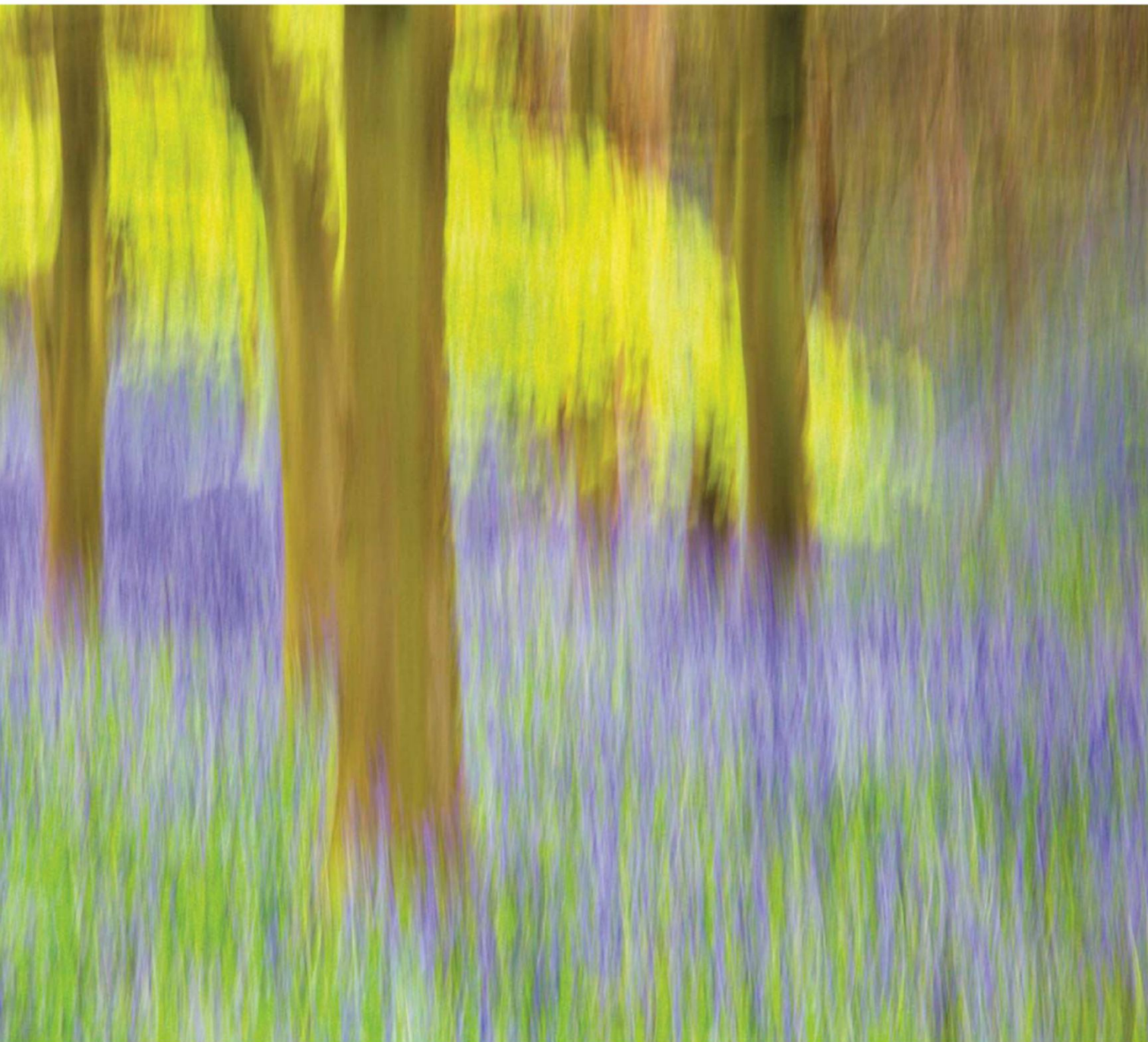
Streaks of light created by a boat leaving Whitby Pier made for a pleasing shot



overcast day when the diffused light won't give any problems with highlights. Here, a sturdy tripod ensures the static elements of the shot stay crisp, which means you can pick whatever shutter speed you like to achieve optimum blur in the moving water. There's no strict rule for this, as it depends on how fast the water is moving for one thing, but I generally favour a slowish speed around 1/8sec or a bit slower. Where the natural movement is somewhat slower, such as water lapping in and out of an inlet along the bank of a river away from the main flow with foam or leaves following the slow-moving eddies in the water, then a longer exposure may be needed to bring out the movement fully.

I tend not to use ultra-long exposures for waterfalls as the detail in the surface of the water disappears, but for seascapes a very long exposure can be a useful technique. You may consider using an





Alternatives Shutter speed choice

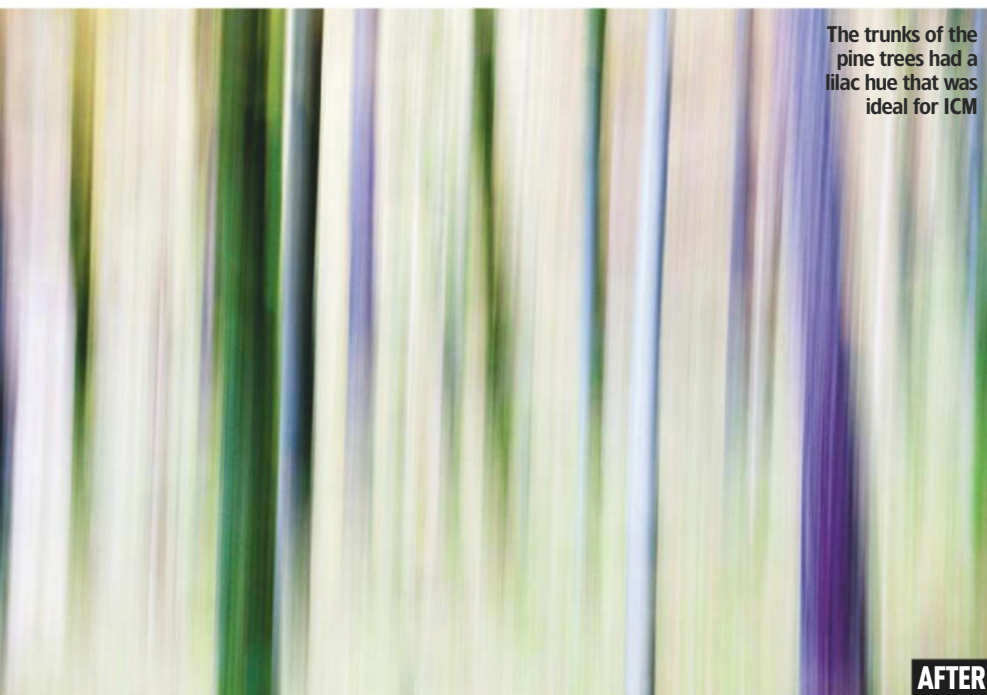
I'M OFTEN asked what the optimum shutter speed is to make a realistic image of moving water, but I don't think there is one, as all still images of moving water are abstracted in some way (to be realistic, I think I'd have to shoot a video instead). What can be surprising, though, is just how much difference the shutter

speed can make to the resulting image. This shot of reflections in the River Wharfe at Bolton Abbey was set up with the camera on a tripod, so each is exactly the same subject and composition.

The first is shot at 1/500sec, so there's little blur with the ripples on the surface frozen,

but the result still looks quite abstract. The middle image was shot at 1/15sec, so there's more blur, but the shapes and ripples are still discernible. In the final image, the shutter speed was 1sec and the detail of the ripples in the surface is lost, producing a more abstract image.





The trunks of the pine trees had a lilac hue that was ideal for ICM

AFTER

Before and after Simplifying a complex landscape



BEFORE

Intentional camera movement suits subjects with strong colours and bold lines

THIS woodland near Grange in the Lake District provided an ideal opportunity for intentional camera movement (ICM), with nice parallel trunks and a good mix of deciduous and pine trees adding interest to the scene. The pine trunks often have a lilac hue, which really comes to the fore with ICM, and the older mossy tree trunks provided a nice colour contrast. The static shot was a lengthy 1.6secs at f/16 and ISO 100, so I upped the ISO to 200 and opened up to f/8 for a more manageable 1/13sec to make the fast vertical sweep shot. I love the way the technique produces a much simpler image, removing all the complexity from the landscape and concentrating on colour and form.



Moving water makes a great subject on an overcast day

➤ ND filter to achieve the exposure you want, or shoot in fading twilight on a clear day in order to get the deep-blue sky reflecting off a glass-like sea.

Man-made subjects can also provide an interesting source of movement, such as a fast-moving train crossing a viaduct or a bright-red bus against a contrasting background. You may also be able to predict when they're going to present themselves. Back at Whitby Pier after my sunset shoot, I waited for the 'Twilight Cruise' to depart, having seen an advert for it on the quayside. The streaks of light as the boat left the harbour made an unusual movement image (see page 12), which was a lovely way to round off an evening's photography.

AP

For more on motion blur, see Geoff Harris's tips on pages 16–17.

TOP FIVE TIPS



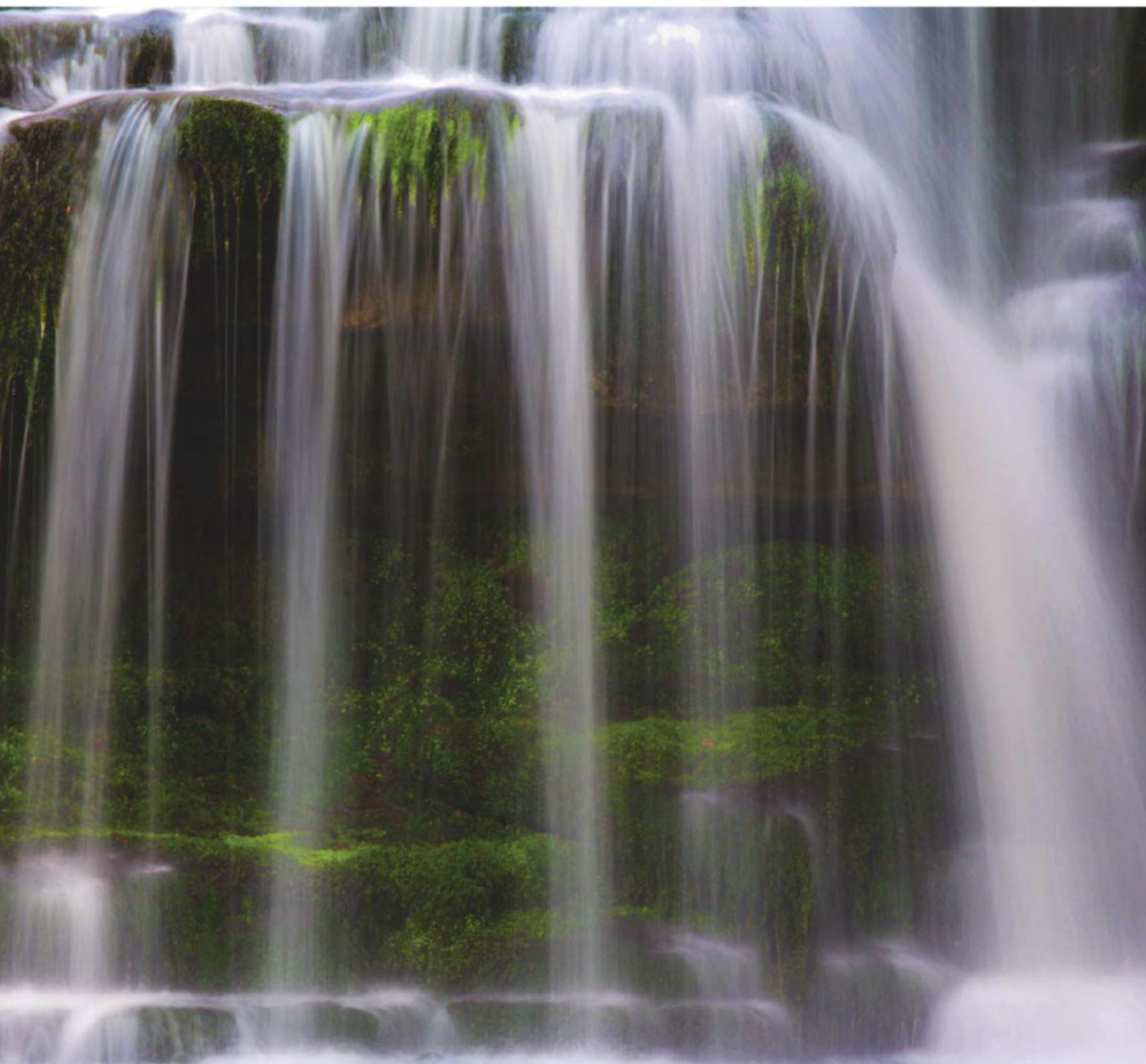
Keep it simple

Simplicity of composition is the key to ICM images. Bold horizontal lines work well in the composition here, but you'd probably want to avoid a strong vertical element, like a tree cutting through the horizon in this case, as it could produce a confusing result.



Be bold

Moving the camera may seem counterintuitive, as we're all trained to keep it as still as possible, but don't be tentative with your movements as you want to get a lot of blur – otherwise your result may look more like camera shake than the fine abstract image you had in mind.



Experiment

Don't be afraid to experiment, as it's not just a case of getting the right exposure set up and taking the shot – try different amounts and directions of movement and gather a set of images from which to pick the best one. Selection can get a bit tricky, though.

Work with the light

Diffused light is generally best for moving water and woodland photography. As with static images, good early and late light is best on ICM shots of open landscapes. Saying that, strong sunlight on foliage can also work, especially backlit against a blue sky, as in this image.

Combine both techniques

Try combining camera and subject movement in the same image. You can move the camera vertically in line with the flow of water in a waterfall, for example, or even horizontally at right angles to the flow to produce an unusual criss-cross pattern.

Get creative with motion blur

There's more to creative blur than slow water and bokeh backgrounds on portraits. **Geoff Harris** shares some achievable, fun ideas

While blur is a pain when you want to keep all aspects of a shot pin sharp, such as an image of a sweeping landscape or formal portrait, it's a creative tool when used deliberately. There's something about the controlled application of blur that marks you out as a creative photographer, and it cannot be replicated simply and convincingly with software, or on a smartphone. You don't need much specialist gear, either, as I explain here.

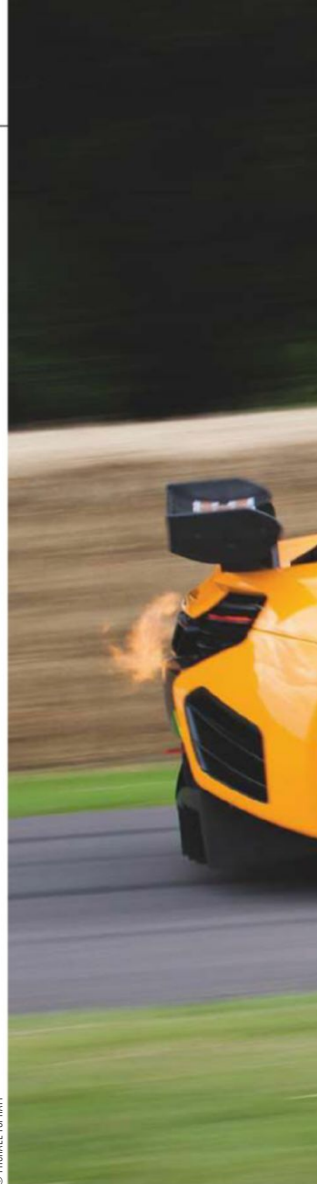
Panning

When photographing fast-moving vehicles it's often thought that one needs a very high shutter speed to freeze everything. Well, yes and no. While nothing is worse than missing half a car or bike whizzing past as your camera settings aren't fast enough, simply freezing the vehicle can make it look static. Because of the way our eyes work, you often get a stronger sense of speed by keeping the moving vehicle relatively sharp while blurring out the background – panning, in other words.

Panning involves tracking the vehicle by smoothly swivelling from your hips. Here's how to pan like a pro:

- Depending on the vehicle's speed, set a shutter speed fast enough to keep it sharp but slow enough to blur the background as you pan. Try 1/75sec as a starting point for faster cars and increase or decrease as necessary.
- Accurate focusing is essential to keep the subject sharp. Either follow the vehicle with continuous focus or prefocus manually on an area the vehicle will pass.
- Start tracking the subject with your lens as it moves into the frame and keep tracking it as moves out of the frame. Don't stop as soon as you press the shutter button as the panning effect won't work.

© MICHAEL TOPHAM



The zoom burst technique helps pull the viewer into the centre of the image



© GEOFF HARRIS

Zoom burst

A ZOOM burst is another cool slow-shutter technique; it involves rapidly twisting your lens in and out as you take the shot. Zoom burst is a novel way to convey dynamic movement, but it can also give a hallucinogenic, psychedelic feel to a variety of subjects.

- Zoom burst only works with zoom lenses with a sturdy manual zoom – don't try it with delicate electronic zoom mechanisms.
- Set your shutter speed according to whether your subject is moving or still. Try 1sec or 2secs as a starting point, using a narrower aperture, and adjust as necessary to avoid overexposure. Keep the ISO sensitivity low and shoot in raw so you can easily adjust the white balance.
- Switch to manual focus for the greatest control and rapidly twist the zoom in and out as you take the shot. The idea is to 'pull' the viewer into the centre of the image, giving shapes, lights and lines a warp-speed effect.





A shutter speed fast enough to keep the vehicle sharp but slow enough to blur the background while panning is the key to getting such an image



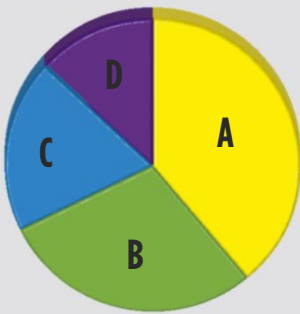
Focusing on the background and waiting for an interesting person to walk past makes a creative image

Motion blur with crowds

LOTS OF people milling around interesting buildings can be a pain for travel and documentary photographers, so why not deliberately blur the hordes for creative effect? Again, the idea is to carefully control blur so it conveys movement and activity, while keeping part of the image sharp. Here's how to get it right every time:

- The easiest way to get this effect is to turn on image stabilisation on your lens and camera, enabling you to slow the shutter speed down to about 1/15sec while still shooting handheld.
- Carefully focus on the background, using single-point AF or manual focus, then wait until somebody interesting walks past. They should appear blurred. Alternatively, focus on one static person in a crowd and then allow other people to blur out as they mill around them.
- To guarantee critical sharpness where it needs to be, use a tripod or support. You may also need to use a variable ND filter to prevent overexposure at slow shutter speeds.

© NIELA HERTON



In AP 9 July we asked...

Do you use YouTube to learn more about photography?

You answered...

A Yes	39%
B Yes, but not regularly	29%
C No	19%
D I have never considered it	13%

What you said

'There are some fantastic tutorials on YouTube, but recently I've been using it for product reviews.'

'I'd never considered it until I was watching one of PeteE's videos. After his amusing and informative piece, one of the next recommendations was a video by Alex Wrigley who had made one about night photography in the Lake District. I found it useful. Since then I've watched a number of YouTube videos to gain insight into aspects of photography with which I'm not overly familiar. I'm not watching videos morning, noon and night, and I'm fussy about the ones I do watch, but there is some good stuff out there. For example, Lee Acaster (2015 APOY winner) has some very good videos on his approach to landscape photography.'

'The only one I subscribe to is Ted Forbes' The Art of Photography.'

Join the debate on the AP forum

This week we ask

Do you ever shoot at wide apertures for shallow depth of field?

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Terranova* (テラノヴァ) @Telanova_

This image by Kerem Okay is an expression of events blurring into the background of memory and history (emphasised by the receding line of lights) as time's arrow moves forward.



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LETTER OF THE WEEK

Shooting little owls

My wife and I have been pursuing a project of sorts recently, making use of a hide we built a couple of years ago on a neighbour's farmland. This project can involve long periods of inactivity as we wait for the wildlife we know is there to get active and show up. Consequently, on the last weekend in June, I went prepared for a long session in the hide with my favourite crossword and that week's AP (2 July issue) to read. I'll confess to having opened it first, before we left home, so I knew what to expect. Nevertheless, I found myself reading Phil Hall's test of the Nikkor 200-500mm f/5.6, which was illustrated with shots of owls, while I waited in a hide with my Nikon – for little owls! This picture (above right) is a sample of the outcome, taken on a 300mm



with converter. Happily, the owls did turn up so we could experience the real thing.

Steve Thomas, Bedfordshire

Great photo, Steve. If you plan to be in the garden next weekend we have another feature you might like, on photographing garden birds – Nigel Atherton, Editor

Win!

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Great addition to travelling kit

As a regular reader of AP for over 30 years I have come to value and trust your reviews. I read your review in *Accessories* (AP 4 June) and thought the Kenro Universal Charger would be perfect for our upcoming holiday, helping us to cut down on baggage weight and electronics. The charger arrived the day before our departure, and I was able to check that it would charge our phones and both my wife's Canon NB-4L and my Fuji NP-50 camera batteries. I'd already charged my Canon LP-E6 batteries and when I couldn't get any response from the charger I assumed that the batteries were fully charged, and so only packed one spare battery.

Three days into the holiday the battery in my camera was down to half charge, so I thought I'd top it up. But try as I might I couldn't get the

battery to charge, which left me with just the one fully charged battery for the rest of the 10 days – not a good plan. On the positive side, this made me more careful about the pictures I took. I turned the camera off between shots and avoided reviewing and deleting pictures in camera. In this way, I managed to make the second battery last until the end of the holiday.

On my return I contacted the seller who immediately agreed to take the charger back, refunding my payment and postage. I also contacted Kenro, who were very helpful, giving me a replacement charger at the original price. Before sending the charger, they tested it with a Braun equivalent LP-E6 battery without any problems, which they supplied for free.

The issue with universal chargers is that to make them truly universal requires some really creative design. The Canon battery is quite a

challenge for any charger except the standard Canon product: it has tiny recessed battery contacts, which are just to one side of the slot.

Anyway I persevered and was able to get the charger to work. Clearly my problems were more about my incompetence combined with Canon's design than any deficiency in the Kenro charger. I am now convinced this is an extremely useful addition to my travelling kit. Thanks Kenro and AP.

Terry Summers, via email

Back-up option

As someone who has put a lot of thought and effort into implementing an efficient and secure photographic workflow, I found John Gilbey's *Prepare & Protect* article in AP 2 July very interesting. But in addition to keeping photos organised and safe, most photographers face another problem: backing up photos when travelling. You can, of

course, invest in something like the WD My Passport Wireless Pro hard disk, but it's a costly and limited option.

To solve this problem, I devised my own tiny photo back-up device that automatically backs up photos from a camera storage card to a USB flash drive. Based on a Raspberry Pi single-board computer, this DIY photo back-up device is both inexpensive and flexible. I created software that powers the device for free, and the supplied installer script deploys and configures everything for you. Further info and the code are available on the project's website at chiselapp.com/user/dmpop/repository/little-backup-box/index. While going the DIY route requires time and effort, I thought some photographers may find this solution useful.

Dmitri Popov, Denmark

Many thanks, Dmitri, for sharing this ingenious photo back-up solution with our readers – **Andy Westlake, technical editor**

Less can be more

In *Appraisal* (AP 11 June), Damien Demolder made changes to a lighthouse photo by George Fisk. Personally, I think that the 'before' version was better than

the 'after' one. The former has more atmosphere, is more dramatic, and stands out better. Look at what Ansel Adams did to the negative of his famous Hernandez, New Mexico photo – a reverse of what Mr Demolder did to the lighthouse. Here is a photo (below) using Agfa Scala 200 film that I took some years back that has a lot of black. In the negative, the left side of the road was nothing but clumps of dirt, with each clump's facets reflecting the sun; hence I painted it (using Photoshop Elements) all black. Less can be more!

Gary Irons, USA

Thank you for your letter, Gary. These things are often a matter of taste, and please remember my

versions are always reworked JPEG files that have already been worked on by the photographer, so usually I can't make them look the way I'd like them to be. In this case I liked George's composition and idea, but felt the shadows were much too heavy and ultimately unbelievable. I agree that less is often more, and it is one of my strong principles, but the viewer has to accept the way the scene is presented as realistic to be able to feel the atmosphere rather than just notice the photographic technique. George presented a powerful image, but it is possible to show that strong curve and majestic composition without turning the grass black – **Damien Demolder**



This picture, taken on film, has the clumps of dirt on the left side blackened using Photoshop Elements

© GARY IRONS

In next week's issue On sale Tuesday 2 August

Mono magic

Create a personal interpretation of landscapes with b&w photography

Panasonic Leica DG Summilux 12mm f/1.4 Asph

Andy Westlake tries out a fast wideangle prime for Micro Four Thirds

The backyard studio project

Adrian Clarke explains how he photographed the feathered visitors in his back garden's makeshift studio

BenQ SW2700PT 27in LCD monitor

Vincent Oliver tries out a large-size LCD screen for accurate colour rendition

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Eye of the beholder

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Photographer **Phil Sharp** explains how shallow depth of field can add an extra dimension to your portrait photography. He talks to **Oliver Atwell**

Portrait photography is, perhaps, a deceptively simple-looking genre. A cursory glance at, say, a head-and-shoulders shot fails to take into account the finer details that go into the process. You are,

after all, attempting to represent the character of a sitter, to bring out their best qualities and, in a sense, to communicate a narrative of a life.

One photographer who is particularly adept at creating engaging and inspiring portraits is

Phil's portrait of actor Bobby Rainsbury

London-based commercial and portrait photographer Phil Sharp, who creates truly distinctive and, at times, minimalist contemporary portraits. His website portfolio is a real masterclass in how to use the simplest methods to create lasting portraits, whether it's through lighting or, of particular interest in this special issue, shallow depth of field.

'I don't think a shallow depth of focus is necessarily



'Before every shot, it's important to think that this could be the best photo you've ever taken'

► important for head shots,' says Phil. 'However, I think it's a method that works because the viewer is forced to connect with the subject's eyes. Human eyes can only focus on a narrow plain when something is close to us; images with a narrow depth of focus in some way feel more real. Also, using f/2 or wider is an aperture that allows the photographer to shoot with natural light. This can help with head shots.'

Creating a portrait with a shallow depth of field carries with it a variety of considerations – the heaviest to weigh on the mind of the photographer is surely the most appropriate lens for the task. For Phil, the choice comes down to aperture capability.

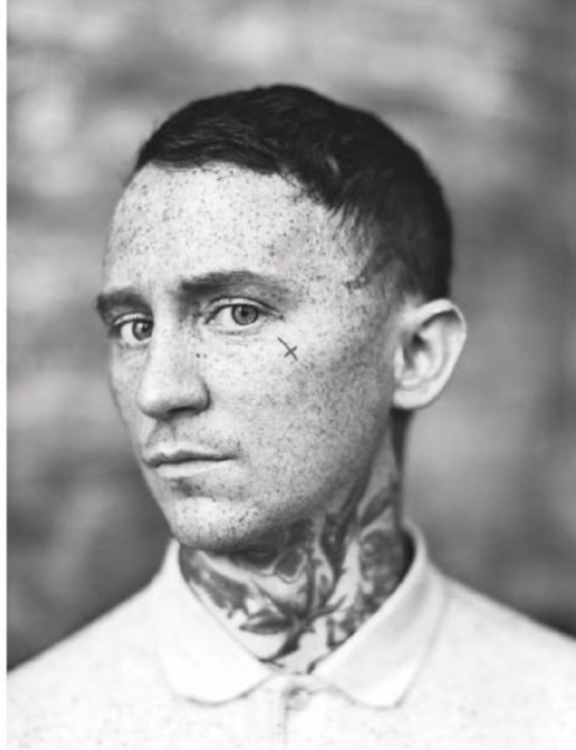
'If you're using a 35mm camera system, you need a lens capable of f/2 or quicker,' says Phil. 'I tend to shoot a lot of portraits at f/1.6 to f/2. One of the main tricks is to use live view mode, and zoom in and focus manually rather than relying on autofocus. I look to get the eyes sharp, or whichever eye is nearest to the camera. With enough practice, I've found I can manually focus faster and more accurately than most systems can autofocus. I've recently started using Sony cameras (such as the Alpha 7R II) and one of the reasons for that is I can use live view while still looking through the viewfinder – something that is not possible with DSLR cameras.'

That's not to say Phil is restricted. In fact, he uses a variety of lenses. For portraiture he uses the Zeiss Otus 85mm and 55mm. Phil says the 85mm is perfect for head and shoulders, while the 55mm is a good bit wider without too much distortion.

'The Zeiss Otus lenses are the best I've used,' says Phil, 'although many of my best portraits were taken with other, much cheaper lenses. I started shooting head shots with the Canon 85mm f/1.8 and they're still some of my best images.'

The elements

Of course, a good portrait is not simply about shallow depth of field and lens choice. What would a portrait be without a proficient approach and understanding of



Top: Musician Frank Carter

Above: Actor John McCrea

Above right: Musician Beth Orton

the very thing that allows the portrait to be seen?

'Most of my actors' portraits are taken with natural light,' says Phil. 'Many are taken with the light right behind me, my back right up against a window, and even on a gloomy day it's normally possible to get decent exposure at something like 1/200sec at f/2 and ISO 400. I use flags (black poly board) on either side of the subject to control the light on the side of the subject's face. I also sometimes use mirrors behind the subject (out of shot) to bounce a bit of light back on the side of the face.'

Preparation too is key. As Phil says, the main element of preparation is getting inspired. He is a



photographer constantly seeking images he likes online, or referring to his library of photo books.

'Before every shot, it's important to think that this could be the best photo you've ever taken,' says Phil. 'Taking photos for a living is a privilege, so I try to approach every job as a chance to make something great. From a technical point of view it's important to check that all your kit is working, batteries are charged and memory cards are clear. I normally go into a shoot with a pretty good idea of what I'm looking for, although I'm always happy to take on an alternative idea if something pops into my head.'

'My portraits are collaborative,' Phil continues. 'All my subjects are



aware that their portrait is being taken. Essentially, I can only shoot what my subject is prepared to give me. With some portraits I might be collaborating with an art director or stylist. As I said, even though I might have a plan, it's important to consider what the sitter might have in mind, too.'

Something important to consider – and perhaps even something that photographers new to the genre can forget – is that your foremost responsibility is to make the sitter feel comfortable. This is their shoot, and in many cases the photographer is there to best represent the person being photographed.

'I think sitters like to feel confident that you know what

you're doing,' says Phil. 'As I get older and more experienced, I think that confidence rubs off onto my subjects. It's also worth noting that virtually every subject can take a while to relax, no matter how confident they are as people. I try not to overbook, so I never feel rushed. I like to take my time and chat. Being a decent conversationalist is a useful skill for photographers.'

The aim

The question, then, is what should a good portrait aim to do? The answer is perhaps something that can be applied to all genres of photography – it's about connection.

'Essentially, as with all art, you



Phil is a London-based freelance portrait and commercial photographer. To see more of his work, visit www.philsharp-photo.com

want the viewer to feel something,' says Phil. 'You want the viewer to feel a spark of connection of some sort. Each subject is an individual with his or her own story and inner life. In a way, a good portrait can cut away the photographer and connect the subject with the viewer.'

'The fact is people are interesting. We're complex, confusing and contradictory. We communicate via facial expressions and body language far more than we think we do. Portrait photography is a way of learning more about other humans and myself. I love looking at portraits from the 19th century, so I kind of hope someone might look at my mine in the 22nd century.'



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Soft touches

Not every picture has to be pin sharp.

Andrew Sanderson examines the creative virtues of soft-focus photography

A soft-focus effect is usually associated with 'romantic' portraits or early glamour shots. However, to see this effect purely in those limiting ways would be to miss out on a very creative tool. Many photographers from the past have employed this look to good effect on all kinds of subjects.

The term 'soft focus' might seem unambiguous and quite straightforward, but it is not. Once you begin to look at the huge number of pictures created as 'soft focus', you begin to realise that not all have been made with a Cokin soft filter in front of the lens. There are various ways to achieve this look and they can be divided into three categories.

The first is softness in out-of-focus areas due to a very shallow focus. The second is poor optical performance (spherical aberration mainly) and the third is placing something in front of the lens to diffuse the light.

The first of these is simply soft because it's out of focus, and the last is just flare. The most interesting type is the middle one – optical aberrations. A soft-focus or diffused image is basically a degraded one. The trick is using it in such a way that it enhances your image.

Photographers of the Linked Ring, the Photo-Secessionists, pictorial photographers and portrait photographers from Hollywood's golden era, knew that certain lenses could produce outstanding results when used in a way that exploited their optical faults. If you aren't familiar with any photographers from the periods I've mentioned, I would urge you to look at the work of Baron Adolph de Meyer,

Clarence H White, Gertrude Käsebier, Edward Steichen, Heinrich Kühn, Josef Sudek, George Hurrell, Margaret Watkins, and Anne Brigman. Even Edward Weston made soft-focus images before he decided absolute clarity was his thing.

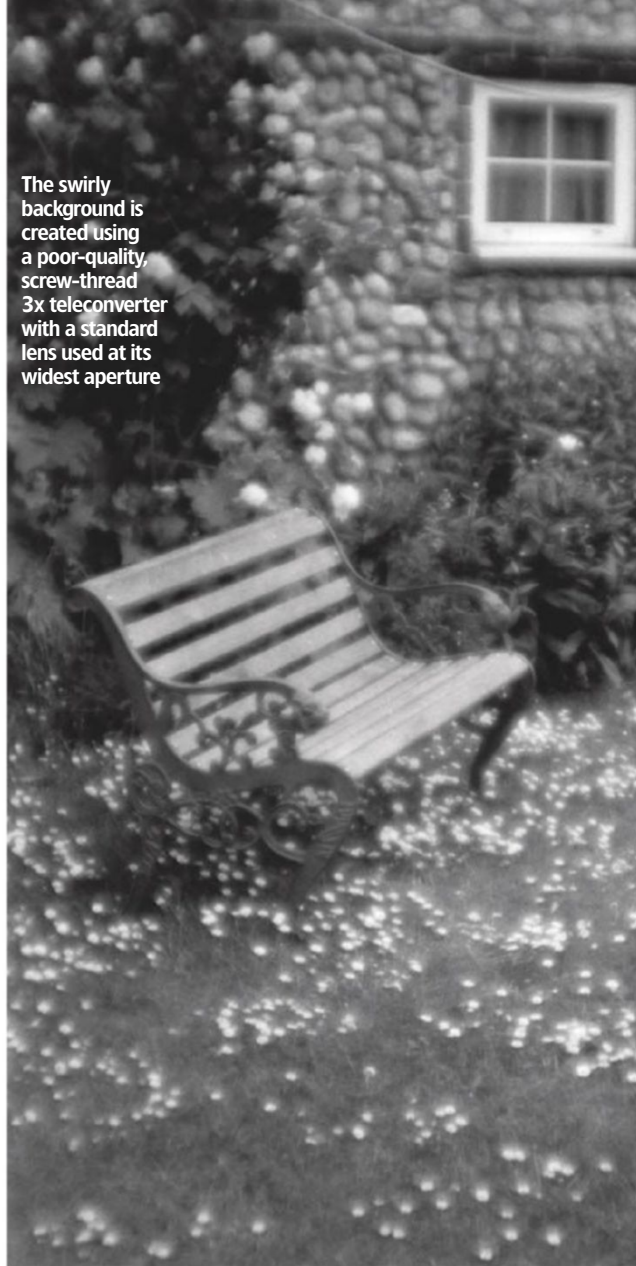
Special lenses were made for the pictorial fashion of the time, some of which have become legendary and fetch high prices even now. These include the Petzval portrait lens, the Wollensak Verito, the Pinkham & Smith, the Aero Ektar and the Dallmeyer Bergheim, to name just a few. Amazingly, an 850mm f/6.8 Hermagis Aplanat fetched more than £10,000 on eBay recently. Apparently, even Leica produced a soft-focus lens once – the Thambar 90mm f/2.2.

My introduction to soft focus was the two soft filters that Cokin produced as part of its filter range, although all these did was diffuse the highlights in a scene. I soon progressed on to other methods of softness. One of my favourites is a home-made teleconverter that I put together when I was at college in about 1979, and I'm still using it.

I have a number of other lenses I use for these effects. Some are only for use on 35mm, and others are for large format. Each has its own characteristics and quirks, so when I'm shooting I try to bear that in mind.

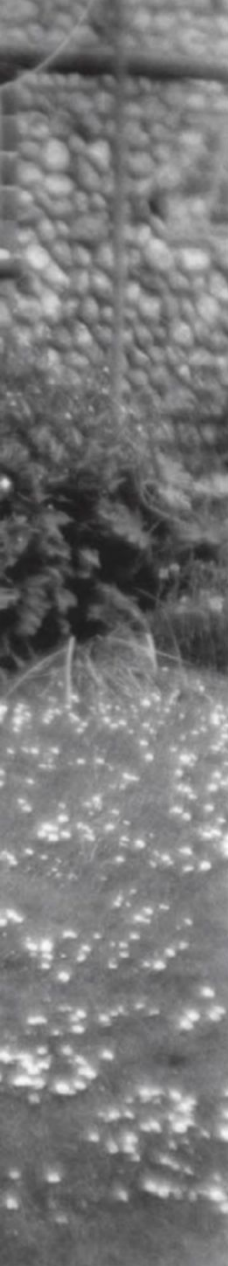
I own only one classic lens – the others are all home-made contraptions with magnifying glasses in cardboard tubes, or adapted camera lenses. I do not use a diffuser filter any more, because I prefer the look that certain lenses give. I look at these lenses and examples of their images, opposite.

The swirly background is created using a poor-quality, screw-thread 3x teleconverter with a standard lens used at its widest aperture



Softness produced by the creative use of out-of-focus areas using an Aero Ektar lens





Swirl and diffused highlights created by using a plastic lens with no aperture



Above: Image from a simple magnifying glass, attached to the camera by a cardboard tube

Right: Simple lenses are not corrected for different colours, so colour fringing can happen. These shots work better in monochrome



Halina 80mm f/2.8 projector lens: very soft images with glowing highlights.



Vivitar Series 1 35-85mm f/2.8 lens: beautiful softness when used wide open.



Pentax 6x7 with 200mm Zeiss projector lens: shallow focus, swirly backgrounds and good bokeh.



Rear of home-made teleconverter: home-made lenses can be very effective.



Andrew is a photographer, master printer, author and tutor. Visit www.andrewsanderson.com

Projector lenses

These lenses are among my favourites. They are usually very bright and give lovely out-of-focus areas.

Magnifying glass

This is an uncorrected (very soft focus), very fast lens with no aperture. The amount of light coming in to the camera is often too much even for slow emulsions. A makeshift aperture could be fashioned out of black card, which would reduce the light and also give a clearer, sharper image, although this would still be soft in comparison with proper optics, especially in the corners.

Wide-aperture lenses

A lens with an unusually large aperture for its focal length can produce interesting areas of out-of-focus blur, but this is not strictly soft focus. The quality of the out-of-focus areas is known as bokeh.

Converted standard lenses

Some lenses will still perform, but in a totally different way, if you add other lenses to them, such as a concave and a convex, or if you remove one element.

Poor-quality teleconverters

There are 3x converters available for a few pounds which, when combined with basic standard lenses, can give a similar swirl to that achieved with early brass lenses.

Plastic lenses

A simple plastic lens, removed from a toy camera, will give very soft results, especially if you remove the aperture and use it wide open.

Tilt-and-shift lenses

Tilt-and-shift lenses are available for many DSLRs these days, but I still prefer to use the facility on a large-format camera, especially with simple optics.

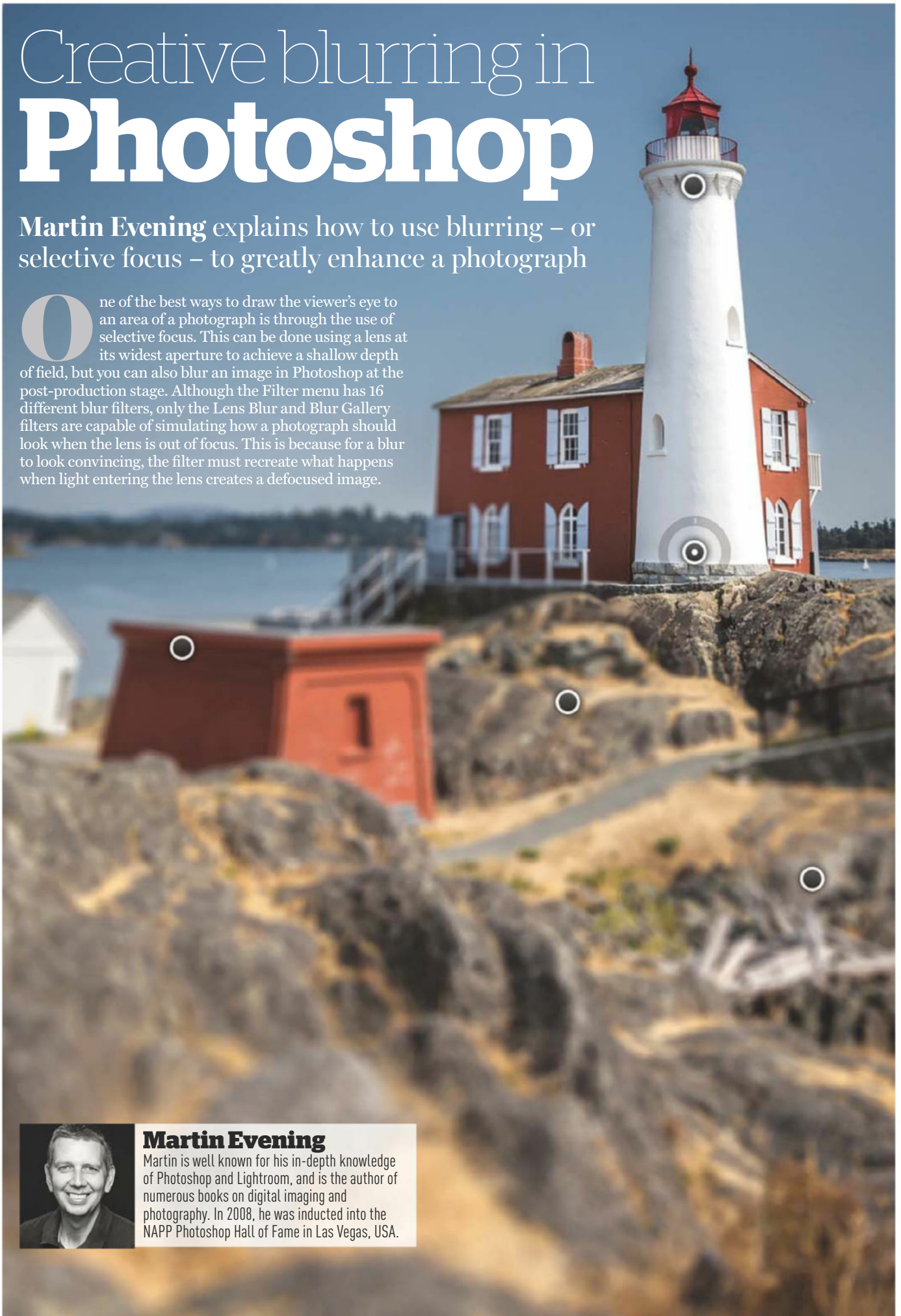
Soft focus

Shooting soft focus can be very effective. It won't suit everything, so give it a bit of thought. Bright highlights work well, such as sun reflected off water droplets, or backlit subjects, so long as the light isn't shining into the lens. Soft-focus lenses and filters are susceptible to flare, so pay attention to this. Try shooting with your camera set to black & white or use black & white film.

Creative blurring in Photoshop

Martin Evening explains how to use blurring – or selective focus – to greatly enhance a photograph

One of the best ways to draw the viewer's eye to an area of a photograph is through the use of selective focus. This can be done using a lens at its widest aperture to achieve a shallow depth of field, but you can also blur an image in Photoshop at the post-production stage. Although the Filter menu has 16 different blur filters, only the Lens Blur and Blur Gallery filters are capable of simulating how a photograph should look when the lens is out of focus. This is because for a blur to look convincing, the filter must recreate what happens when light entering the lens creates a defocused image.



Martin Evening

Martin is well known for his in-depth knowledge of Photoshop and Lightroom, and is the author of numerous books on digital imaging and photography. In 2008, he was inducted into the NAPP Photoshop Hall of Fame in Las Vegas, USA.

Blur Gallery filters

THE BLUR Gallery filters in Photoshop provide a simpler interface and faster processing for the post-production of images. This is because they are able to make use of the computer's Graphics Processing Unit (GPU) to provide speedier preview updates. There are several different filter modes you



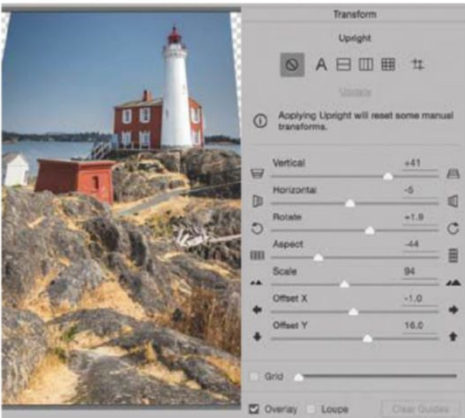
can apply, but to simulate a Lensbaby-type look I find that the basic Field Blur mode offers the photographer the most control. By adding multiple Field Blur pins, you can precisely determine which areas you wish to keep sharp and which you would like to appear blurred and by how much. As you tilt a

1 Convert to Smart Filter

I started with this picture of a lighthouse, which was photographed with a Canon EOS 650D using a wideangle zoom lens. The original photo was shot using an f/9 aperture, which created a large depth of field. I went to the Filter menu in Photoshop and converted the Background layer to a Smart Filter.

2 Transform Panel

From the Filter menu, I chose the Camera Raw Filter, and from this dialog box I clicked the Transform tool to reveal Transform panel controls. I adjusted the Vertical and Horizontal sliders for perspective distortion. I adjusted the Scale and Offset sliders to resize and reposition the image.



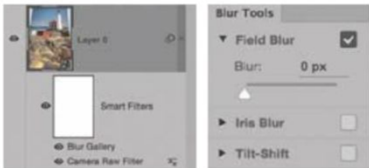
3 Field Blur

I clicked OK to apply the Camera Raw Filter and then chose Filter>Blur Gallery>Field Blur. In this step I added several Field Blur pins to which I applied varying amounts of blur. In this screenshot you can see how I added the greatest amount of blur to the bottom of the frame.



4 Adding more pins

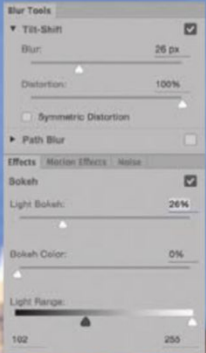
Finally, I added two more Field Blur pins – one at the bottom of the lighthouse and one at the top. This time the Blur amount was set to zero, which meant these areas of the photograph (and the areas between) remained sharp. Because all these steps were applied to a Smart Filter layer, the settings remained fully editable.



Additional Gallery filters

ADDITIONAL Blur Gallery filter controls are available in the Effects, Motion Effects and Noise panels. When you adjust the Light Bokeh and Light Range sliders, the filters convert the image data into a pseudo HDR edit space and use this to calculate a realistic-looking lens blur effect. With the Tilt-Shift and Iris Blur filter modes, the filter overlay controls can be adjusted to determine the angle and width of the blur effect and transition areas. Both these filters are good for creating quick blur effects. You can combine different Blur Gallery filter effects as well.

The Tilt-Shift Blur Gallery filter has simple controls to simulate a tilt-and-shift lens. Here, I adjusted the Bokeh sliders in the Effects panel to make the specular highlights blow out slightly





AFTER

Lens Blur filter

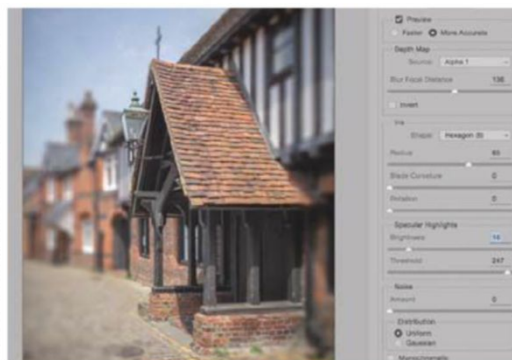
THE LENS Blur filter has various controls to create realistic blur effects. Because of the complex processing involved, it tends to run quite slowly, but you can make the filter preview update quicker by selecting the Faster mode. This filter has been largely superseded by the Blur Gallery filters, but still has some unique features.

1 Black-to-white gradient and using the Brush tool for more detail

In the post-processing of this photograph I clicked on the Channels panel and added an empty new channel (Alpha 1). After selecting this new channel, I added a black-to-white gradient. Next, I sampled a light-grey colour from the gradient and painted on the mask using the Brush tool. This helped to define the porch entrance.



For example, if you create and save an Alpha channel mask, you can use this as a blur focal-distance depth map. The Lens Blur filter can be used to adjust the lens aperture iris shape, which will affect the appearance of out-of-focus highlights. The following example shows how an Alpha channel mask was created to determine which parts of the photograph would remain sharpest, using the default Iris slider settings.



2 Apply the Lens Blur filter

With the RGB composite channel selected, I went to Filter>Blur>Lens Blur filter. Selecting the Alpha 1 mask as the Depth Map Source, I set the porch in the image as the sharpest point of focus. The Blur Focal Distance slider adjusted accordingly.

TOP TIPS

Strong blur

While it is possible to simulate blur effects in Lightroom by adding localised negative Sharpness adjustments, you really need Photoshop if you want to create strong blur effects like the ones shown here.

Faster processing

The Blur Gallery filters in Photoshop are generally more effective than the Lens Blur filter. This is because the Blur Gallery filters make use of the Graphics Processor Unit to speed up the preview rendering.



Adding noise

If you add a Blur Gallery effect to an image that has a lot of noise, you can add matching noise to the blur effect via the Blur Gallery Noise panel.

Realistic blur

To make lens blur effects look more realistic, it can help to use the Light Bokeh slider to add sparkle to the out-of-focus specular highlights.

Keeping effects editable

Convert the image layer to a Smart Object/Smart Filter before you apply a blur effect. In this way, the effect settings will remain editable.

Plug-ins for Smart Filters

To allow the Lens Blur filter to work on Smart Filter layers, search for 'EnableAll PluginsForSmartFilters.jsx'. Find this Adobe script and learn how to install and enable it in Photoshop.



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Maasai Dance

By Andrew Scriven

Andrew Scriven discusses the importance of confidence and his unusual shot of a dance performed by Maasai villagers in Tanzania

As a photographer, in fact as a person, there are certain areas of the world in which I feel most comfortable. For example, I like big, open, undeveloped places, such as the Arctic, and particularly the Svalbard archipelago in the Arctic Ocean. I love

the African plains, and the Serengeti is wonderful. Basically, I like anything with a sense of wilderness. After a while, I recognised I was enjoying being out in these spaces because I felt very calm and centred. It was a form of meditation. On reflection, I look back and realise that's exactly why I liked being there. That was what made me really consider ways to bring back that feeling to my everyday life in London and apply it to my overall approach to photography.



'Every camera and every photograph can capture a new perspective, a new reality'

I don't enter a lot of photography competitions, but of the ten I've entered I've been recognised in eight. Perhaps I should enter more! The prize for one of the competitions I won was a trip to Tanzania, and that's where

this particular shot was taken.

One evening in May, I was in the Serengeti with a number of Maasai villagers. This was part of the prize for winning the Digital Photographer Wildlife Photographer of the Year Award. The men danced and sang freely, and I felt their joy. I soaked in the scene. I moved behind them with my camera as they took turns to leap into the sky. They moved, I moved. The sun was setting before them in nature's cyclical closing symphony.

Peering through the



Andrew Scriven

Sony Global Imaging Ambassador Andrew is a travel and wildlife photographer whose exotic portfolio has won him a series of accolades and awards in competitions such as the Sony World Photography Awards and the National Geographic International Photo Contest. To view more of his work, visit www.andrewscriven.co.uk.

electronic viewfinder of my Sony Alpha 99, I overexposed the sky to bleach it out. I then made sure to reduce the shutter speed to capture an essence of their movement. To achieve this totally, I had my camera set to 1/6sec at f/13 and an ISO of 500. With

all this in mind, and just by using the simple technique of motion blur, I was able to create an image that truly expressed the moment and the energy of these people. I was honoured to spend time with.

I now realise that what it all comes down to for me is confidence. I was a finalist in the National Geographic International Photography Contest with my photograph of a humpback whale taken during my time sailing through the Antarctic Ocean. If I hadn't taken that shot, I probably wouldn't have entered that competition. In fact, before I entered I was trying to decide whether to be a photographer or run a cycle tour company. But after the success in the National Geographic contest, I tried selling my images in London's Covent Garden and online, and was able to make a living out of it.

Selling my images in Covent Garden is great because I get to talk to people and I can put up whatever photos I want. It's like my own little competition. At the end of last year two men actually started crying when they looked at some of my images. That's rare, obviously, but it's nice to see people having an emotional reaction to something I have created.

Photography competitions are also good in that they make you think about your images critically. You'll get plenty of exposure, and this is how I got to work with Sony. I was made a Global Imaging Ambassador in 2015, along with Joe Cornish, Nick Webster and Gavin Evans.

I consider myself fortunate in that I can enjoy exploring the world – from my little back garden in the UK to the expanses of Antarctica. The camera is a tool for observation, interaction and sharing. Every camera and photograph can capture a new perspective and a new reality.

In association with

SIGMA

APOY 2016 Amateur Photographer OF THE YEAR COMPETITION

SCARY MONSTERS

It's another strong month for APOY 2016 as we present the top 30 images from round four of the competition

The wildlife round of our APOY competition is always a tricky one to judge. Wildlife and pets are a constant source of fascination for photographers, with good reason. The myriad behaviours, textures and colours of the animal kingdom are extremely attractive to those looking to create engaging and dynamic images. These subjects also allow the photographer to capture their often interesting environmental contexts, as we'll see over the following pages.

But, as always, there can only be one winner. The champion of the Wildlife and Pets round of APOY 2016, is Csilla Szucs, from Bath. Csilla will receive a Sigma 150-600mm f/5-6.3 DG OS HSM | C lens worth £1,199.99.

The Sigma 150-600mm f/5-6.3 DG OS HSM | C delivers the optical and action-capture performance professional photographers require. It is lightweight, with a compact construction for higher usability.

Its optical performance has been enhanced by the incorporation of

one FLD and three SLD glass elements, optimisation of the lens power distribution and minimised chromatic aberration of magnification.

In addition, distortion throughout the entire focal range is well compensated. In order to make it a hyper-telephoto zoom lens portable enough for handheld shooting in the field, it is dust and splash-proof, and incorporates a detachable tripod socket for higher usability.

The new zoom-lock switch enables the zoom ring to be locked at any focal length. For example, it can be fixed at the photographer's desirable focal length, permitting stable shooting whether the lens is positioned upwards or downwards. It also helps during long-exposure photography.

In addition, the lens incorporates a water and oil-repellent coating that allows water to be wiped away easily, and prevents oil and fat from sticking to the surface, even in challenging shooting conditions.

At the same time, the maintenance of the lens surface becomes easier.

The 2016 leaderboard

In first place we have Penny Halsall with 106 points, and in second place, with 100 points, is George Digalakis. In third place, with 95 points, is Russ Barnes and in joint fourth sits Bertrand Chombart and David Fletcher, each with 94 points.

1 Penny Halsall	106pts	6 Adam Zoltan Nagy	90pts
2 George Digalakis	100pts	7 Dominic Beaven	87pts
3 Russ Barnes	95pts	8 Adrian Mills	86pts
4 Bertrand Chombart	94pts	9 Tomer Eliash	84pts
4 David Fletcher	94pts	10 Fearghal Breathnach	78pts



1



1 Csilla Szucs Bath 50pts

Samsung NX30, 60mm, 1/125sec at f/32, ISO 400

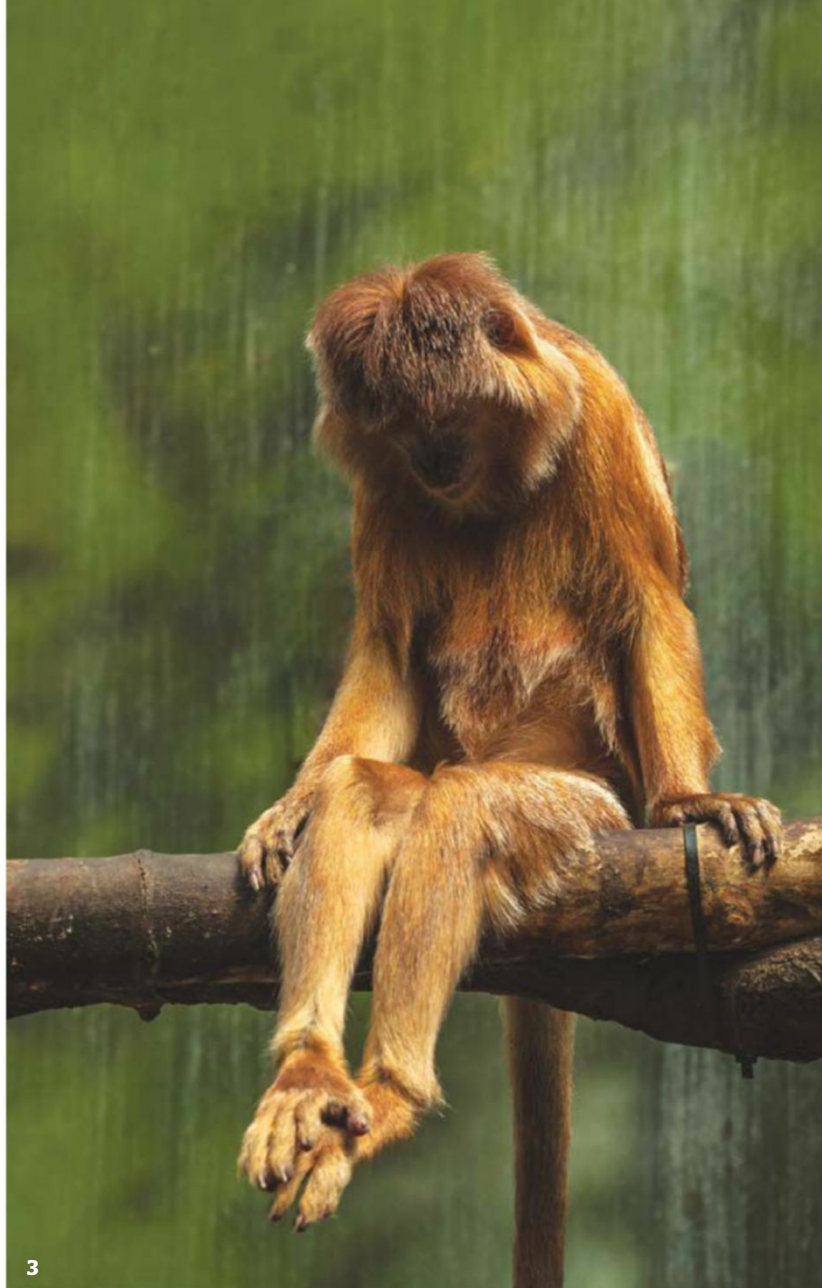
'Sweet Trap' is a great image from Csilla Szucs, who lives in Bath. 'I put a mirror on a table and then some syrup on the glass in order to lure the wasps,' she says. 'I then prepared myself with my macro lens, getting as close as possible to the table. It was a sunny day, so the blue sky was reflecting on the mirror, which gave a nice background for the wasps eating the syrup.'

2 David Travis Staffordshire 49pts

Canon EOS 5D Mark III, 50mm, 1/5,000sec at f/2, ISO 2,000

It was difficult choosing a winner of this round, but we knew right away that this image would be near the top. 'I spotted some birds flying in and out of a shaft of light,' says David of this rather excellent image. 'I prefocused my camera and then waited for one of the birds to enter the light.'

2nd



3rd

3 Petr Ritschel
Czech Republic
48pts

Nikon D70, 70-300mm,
 1/250sec at f/5.6, ISO 200

This was another shot that really captured the eyes of the judges. There's a lot of character and narrative present in what is, on the surface, a simple shot. Everything about it has come together – the seating position and the hanging head of the monkey, the drenched fur, the background thrown perfectly out of focus and the streaks of rain that provide us with a lovely context.

4 Adam Zoltan Nagy Hungary 47pts

Nikon D7000, 17-70mm, 1/500sec at f/4.5, ISO 200

The visual pun here is obvious – the arrangement of the birds and the graphic monochrome style all lead to an image that appears to be musical notation. It just goes to show that everyday scenes can offer something out of the ordinary.

5 Grant Hyatt Port Talbot 46pts

Nikon D610, 70-200mm, 1/160sec at f/2.8, ISO 100

This is such a simple image, yet one with so much atmosphere. The low angle, the composition, the environment and ethereal tones are all excellent. There's something strangely poetic about the whole scene.

6 George Digalakis Greece 45pts

Nikon D7000, 17-55mm, 1/100sec at f/5.6, ISO 100

If landscape photographer Michael Kenna turned to wildlife, this is the shot he would take – and that is a compliment indeed.

7 Steve Thomas Bedfordshire 44pts

Nikon D3, 300mm, 1/640sec at f/4, ISO 2,500

The snow offers something magical. Placing the woodpecker to the far right of the frame is a bold choice but one that has paid off.

8 Dominic Beaven London 43pts

Canon EOS 5D Mark II, 70-200mm, 1/320sec at f/2.8, ISO 800

With big cats, the dominant theme is often power and aggression, but here we have something very different – it's almost quiet and delicate. The light is just right in Dominic's subtle portrait.

9 Russ Barnes Coventry 42pts

Nikon D800E, 100mm, 1/160sec at f/5.6, ISO 800

This young trout kept darting from the shadows of the reeds, so it took Russ numerous attempts to get a shot he was satisfied with.

10 Molly Hollman Kent 41pts

Pentax K-3, 18-125mm, 1/160sec at f/5.6, ISO 100

The whites of the sky and fence are crucial to ensure the sparrows stand out in the frame. The shot has also been perfectly timed to capture the feeding process between the adult and its young.

11 David Kitson Torfaen 40pts

Nikon D3S, 500mm, 1/400sec at f/4, ISO 2,200

Bellowing stags are a common scene in wildlife photography, but rarely do we see the phenomenon so well executed.

12 Adrian Clarke Stafford 39pts

Canon EOS 7D Mark II, 400mm, 1/400sec at f/5.6, ISO 2000

As Adrian himself says, this image of a sparrowhawk with a jay shows the ferocity of nature and the food chain at work.

13 Anthony Hammond Manchester 38pts

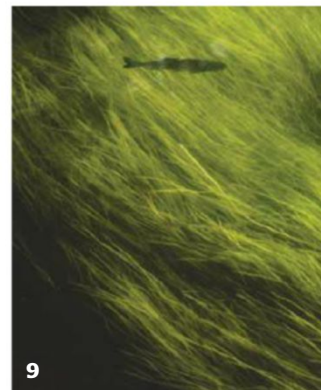
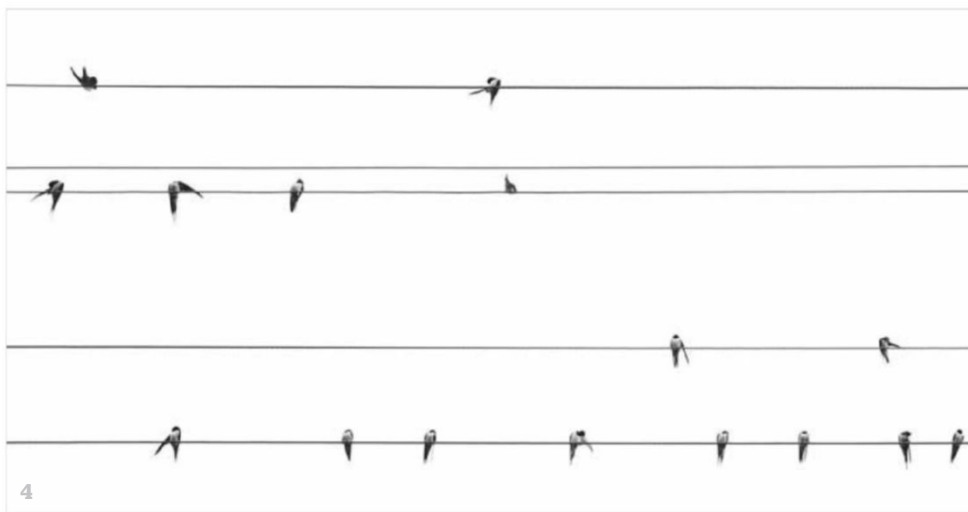
Canon EOS 5D Mark II, 80mm, 1/50sec at f/10, ISO 100

This image demonstrates that you can find interesting subjects right on your doorstep – this subject was found in Anthony's garden.

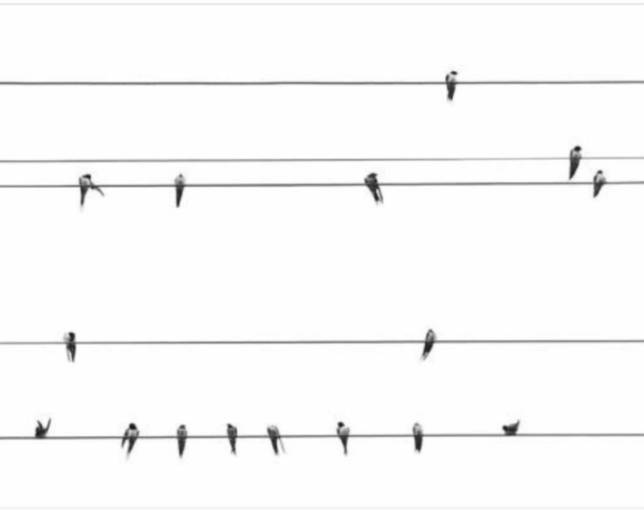
14 Ian Webb Swansea 37pts

Canon EOS-1D X, 100-400mm, 1/500sec at f/5, ISO 2,000

'This is a photo of a cormorant and its handler on the Li River in China,' says Ian. 'As it is now an extinct fishing practice, the birds and their owners work the river for tourism purposes nowadays rather than actively fishing.'



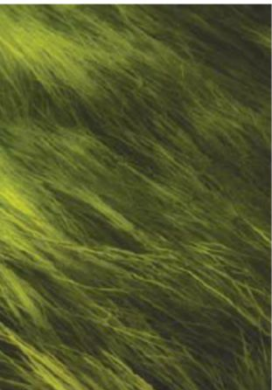
'This shot (left) demonstrates that you can find interesting subjects right on your doorstep'



5



8



10



11



12



14

**‘Bellowing stags
 (above) are a
 common scene
 in wildlife
 photography,
 but rarely do
 we see the
 phenomenon so
 well executed’**

15 Adrian Mills East Sussex 36pts

Pentax K-5, 300mm, 1/1600sec at f/8, ISO 400

It took Adrian several patient days to get this shot of a blue tit on a blossoming peach tree. It was well worth it to achieve this lovely image.

16 Alan Warriner Newcastle upon Tyne 35pts

Canon EOS 50D, 70-300mm, 1/800sec at f/14, ISO 400

The single drop of water is a really great element in this shot of a flamingo.

17 Fearghal Breathnach Ireland 34pts

Canon EOS 5D Mark III, 70-200mm, 1/1,000sec at f/8, ISO 125

As we can see in this shot of gannets, waiting for the right composition is vital.

18 Martin Tosh Norfolk 33pts

Nikon D750, 105mm, 1/125sec at f/3.2, ISO 3,600

The shallow depth of field is a great technical choice in this lovely cat portrait.

19 Adam Stephenson West Midlands 32pts

Nikon D750, 70-300mm, 1/1,500sec at f/5.6, ISO 1,600

Adam's idea was to show that everyday birds are capable of delivering stunning images.

20 Bruce Jones USA 31pts

Pentax K-3, 90mm, 1/160sec at f/8, ISO 250

This image was taken in northern Costa Rica, in the rainforest, at around 3,000ft.

21 Richard Eysers Co Durham 30pts

Fujifilm X-T1, 18mm, 1/35sec at f/3.6, ISO 3,200

Richard used a wideangle lens and flash to capture the character of Molly.

22 Michael Marsh Kent 29pts

Canon EOS 5D Mark II, 45mm, 1/400sec at f/2.8, ISO 100

This unusual shot looks almost like a still taken from an old Czech film of the '60s.

23 Sigita Playdon Ireland 28pts

Canon EOS 6D, 70-200mm, 1/1,250sec at f/5, ISO 800

Sigita has rightly identified that the light will work best in black & white.

24 Lol Cain Manchester 27pts

Nikon D600, 70-300mm, 1/1,250sec at f/8, ISO 400

Taking a centreweighted meter reading from the cygnets has created the dark background and put the emphasis on the central subjects.

25 Sandy Scott USA 26pts

Canon EOS 7D Mark II, 100-400mm, 1/320sec at f/5.6, ISO 3,200

The eyes are pin sharp in this screech owl shot.

26 Iain McConnell Wrexham 25pts

Pentax K-3, 18-55mm, 1/180sec at f/11, ISO 100

Iain has timed his shot perfectly as he catches this claws-out cat at play.

27 Mike Morley North Yorkshire 24pts

Canon EOS 6D, 100-400mm, 1/1,000sec at f/8, ISO 800

The addition of the polar bear adds real drama to this shot taken in the Arctic Svalbard.

28 Ova Hamer Argentina 23pts

Ricoh GR, 28mm, 1/500sec at f/6.3, ISO 100

A brilliant graphic shot of a stray dog on the streets of Carhue in Argentina.

29 Penny Halsall Oxfordshire 22pts

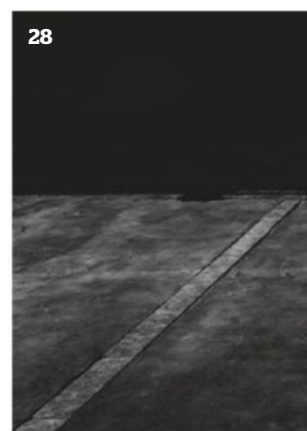
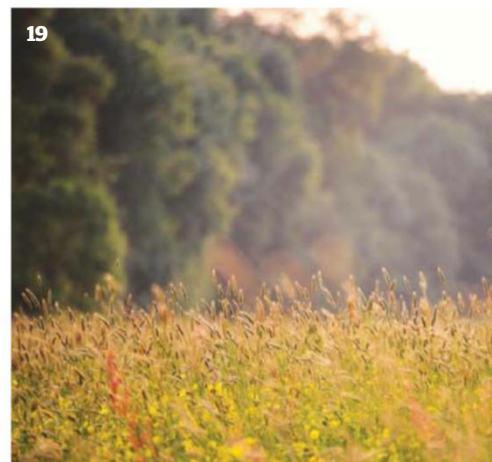
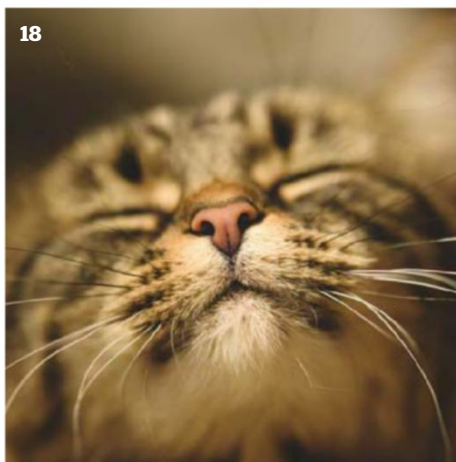
Sony Cyber-shot DSC-RX100, 28-100mm, 1/30sec at f/11, ISO 125

The process of nature's decay is given a near-poetic representation here.

30 Svetlana Volkova Latvia 21pts

Canon EOS 5D, 135mm, 1/1,250sec at f/2.5, ISO 320

This is a tonally strong and brilliantly executed portrait of a mountain goat.







Getting into the zone

Learning to control the zone of acceptable sharpness in an image is pivotal to its success, says **Tracy Calder**

Minimising depth of field in your photography has many benefits: it can help you to play down a messy or otherwise distracting background; direct the viewer's attention to a precise area of the frame; suggest distance between elements; or transform background elements into an abstract wash of colour. But, more importantly, images with a shallow depth of field are also pleasing to look at, and it's easy to see why.

If you hold your thumb out in front of you and focus on the tip, you will quickly notice how much of the surrounding area is out of focus. Our eyes are accustomed to a shallow depth of field, and this familiarity implies that we don't have to work too hard to 'read' a picture with vast areas that are out of focus. By contrast, when we see a shot with an unusually deep depth of field, our eyes can sometimes dart around looking for a place to rest, which can be unsettling.

In order to minimise depth of field, we first need to understand what is meant by the term 'depth of field'. In short, only the exact point we have chosen to focus on – and anything that falls within the same focal plane – will be completely sharp; moreover, an area in front of and behind this point will also appear to be acceptably sharp. It's important to note that the transition between sharp and unsharp areas is gradual rather than abrupt.

This zone of acceptable sharpness is known as depth of field, and there are three primary ways to control it: we can adjust the size of the aperture; change the focal length of the lens; or alter the camera-to-subject distance. We can also use two or more of these methods in combination.

Shallow depth of field can help to draw the viewer's eye to a precise part of the frame



Method 1

Adjust aperture size

➤ Going back to basics for a moment, we know that the easiest way to alter depth of field is to change the lens aperture. In short, wide apertures (represented by low f-numbers) result in shallow depth of field, and narrow apertures (represented by high f-numbers) result in deep depth of field. But how do we determine precisely how this change in aperture will affect the end result without taking a picture first?

When you compose a picture via your DSLR's optical viewfinder, your camera uses the maximum aperture of the lens to allow you to see the brightest, clearest view of the scene in front of you. The aperture you have dialled in does not come into play until the shutter-release button is pressed. But if you compose a picture using an electronic viewfinder or the LCD screen on the back of your camera, you will see the effects of changing the aperture in real time.

In order to do this, you need to activate the depth of field preview button, which is typically located just below the lens mount (although not all DSLRs have one). When you press this button, the aperture stops down to the setting you have dialled in, allowing you to see which areas will be in focus and which will be blurred. If you are using a lens with a depth of field scale on the barrel, you can also pre-visualise the extent of the depth of field by referring to the markings.

When the camera-to-subject distance is short, the zone of acceptable focus is minimal

© ISTOCKPHOTO.COM/ANALIST

You can turn the background into a wash of colour by throwing it out of focus

© TRIST CALDER

Method 2 Change the focal length

Another common way of controlling depth of field is to change the focal length of the lens. In general, the longer the focal length, the shallower the depth of field, and the shorter the focal length, the greater the depth of field.

So a 200mm lens focused at 15ft (4.5m) will appear to produce less depth of field than a 20mm lens focused at 15ft (with both lenses set to the same aperture). But the difference isn't quite as dramatic as you might think. In reality, if your subject occupies exactly the same proportion of the frame in both cases, the difference in depth of field will be quite marginal.

You can test this yourself by using two lenses with different focal lengths and shooting the same subject at the same distance and using the same aperture. Crop the image taken with the shorter focal length so the subject occupies the same proportion of the frame as it does in the image taken with the longer focal length. Now magnify the image and examine the extent of the depth of field. There is a difference, of course, but it's not as dramatic as you might think, and much of this has to do with the way longer lenses magnify background blur.

Method 4 Sensor size matters

As a basic rule, as sensor size increases, the depth of field decreases at any given aperture. You will need progressively narrower aperture sizes to keep the same depth of field on larger sensors. A shallower depth of field may be more desirable for portraits because it improves subject isolation and background blur. Conversely, a larger depth of field is widely used for landscape photography, as it leads in the eye into the scene and gives a greater sense of distance. When using an APS-C sensor, which involves a 1.5x crop factor compared to full frame, the focal length is effectively increased, as is the depth of field. This is not to say that full-frame sensors are better for portraits and APS-C sensors are better for landscapes; it's just something to remember when deciding how to set your depth of field and choice of lens.

Remember...

In a picture, the zone of acceptable sharpness falls where the viewer will look first, so getting it right is important. Take your time and experiment.

AP

Method 3 Alter the camera-to-subject distance

Depth of field is also affected by the camera-to-subject distance. The closer you focus the lens, the shallower the depth of field, and the further away you focus the lens, the greater the depth of field you can achieve.

For example, if you attach a 50mm lens to your camera, set the aperture to f/8 and focus on an object 2m (6.5ft) away, the acceptable zone of sharpness will be shallower than that if you use the same lens at f/8 and focus on an object 10m (32ft) away. This method of controlling depth of field is particularly relevant to macro photographers, who are sometimes centimetres away from their subjects. Even at small apertures, such as f/22, the zone of acceptable sharpness can often be measured in millimetres.

Just to confuse matters, this 'rule' is slightly bent when you train your lens on a subject that is a long way from the camera, such as a distant mountain range. In this instance, depth of field can also be shallow. The reasoning is that when you focus on a distant object you often use a telephoto lens and, as we have seen, lenses with longer focal lengths tend to give the appearance of slightly shallower depth of field.

Using a shallow depth of field can help you to play down a distracting background



© ISTOCKPHOTO.COM/HELENECANADA

Accessories

Useful gadgets to enhance your photography, from phones to filters...

Cullmann Amsterdam Maxima 520

Amateur
Photographer
Testbench
Recommended
★★★★

● £75 ● www.intro2020.co.uk

Matt Golowczynski tries out a new Cullmann bag

At a glance

- Shoulder bag with removable padded insert
- 36x20x17cm (internal)
- 1.3kg

INSPIRED by the design and practicality of medical bags, the Amsterdam Maxima 520 shoulder bag provides easy access to its entire contents upon opening. This happens by way of its reinforced lip, which pulls the top parts of the bag upright to reveal a spacious chamber lined with a removable padded inner.

The bag can accommodate a pro-level DSLR and telephoto lens combination, together with four or five additional lenses, or a further body alongside a couple of lenses and a flashgun. This inner is soft to the touch and chunky enough to provide ample protection, and the interior can be adjusted to fit different equipment. However, the dividers form three somewhat narrow rows, so while the bag easily accommodates standard lenses and flashguns, wider lenses only fit in with a squeeze.

The bag is replete with nice touches. The neoprene-covered handles incorporate magnets to adhere to each other, while the strap's shoulder pad is similarly finished with neoprene for comfort. The water-repellent outer material is also complemented with a lining around the zip that hides the zip once closed to keep water out.

Two spacious outer pockets are ideal for a couple of filters or a lens cloth. Additional pockets on the lining are somewhat concealed by the inner compartment's Velcro attachment, and these are joined by memory card slots, as well as spaces for three pens.

Verdict

For its excellent protection and size-to-price ratio, this bag is recommended, although those interested are encouraged to look carefully at whether its inflexibilities won't make carrying your specific kit awkward.



Neoprene padded strap

The diagonally attached strap is designed with a neoprene-lined pad for comfort.

Portable

A mesh slot at the back allows the bag to be mounted on rolling luggage handles – handy for travelling.

Protection

Feet at the bottom of the bag provide additional protection from knocks.



ALSO CONSIDER

Tamrac Stratus 8 Shoulder Bag

£109, www.intro2020.co.uk
This Tamrac bag features a smaller inner compartment than the



Cullmann, but expands through its pockets to fit additional lenses and accessories.

Thule Covert DSLR Messenger Bag

£79, www.thule.com/en/gb
Thule's stylish alternative happily contains a small full-frame DSLR and lens, together with two extra lenses, a flashgun and a 15in laptop.



Lowepro Magnum 200AW

£159, www.lowepro.co.uk
This bag is the smallest of three Magnum options, and holds a similar size of kit and includes Lowepro's All Weather cover.



Amateur
Photographer
Testbench
★★★



The Dust Patrol
sensor-cleaning kit

The Dust Patrol Alpha 17mm 8-Piece sensor- cleaning kit

● £38.95 ● www.cameraclean.co.uk

SEEMINGLY a complete solution for sensor cleaning, this eight-piece kit comprises a silicone blower, microfibre cloth, optical cleaning fluid and a SensorKlear Lenspen, a brush and four swabs. Abbreviated instructions for both wet and dry cleaning are provided, together with a link to more complete guidelines online.

The swabs are said to be manufactured from a lint-free material, that's folded around the paddle head and held firmly in place with a small rubber band. In use, it absorbs the supplied cleaning solution well. The fact that it's only folded (to prevent sharp corners) means it's not always completely level with the paddle head, so the swab doesn't always clean equally across the sensor surface.

The DSLR brush is designed to be statically charged by the silicone blower when its bristles are blown, which enables it to attract dust without contact. In use, it's far too weak to pick up most particles, although with the blower and wet method it should be possible to deal with loose and stubborn particles sufficiently.

The cleaning fluid is said not to leave any residue, although if you happen to use too much, the pad

on one end of the SensorKlear pen is on hand for a final polish. This cleans effectively, although you need to be very careful and pass this over gently a few times for it to disappear. The microfibre cloth, which is not designed for sensor cleaning itself but more for polishing the surface of a lens or LCD, is small but cleans brilliantly, removing stubborn marks with gentle pressure.

Also available are the Alpha 24mm Premium Sensor Cleaning Swabs. This four-pack (£12.95) can be bought separately. The swabs sport a handle long enough to reach into the camera's body and allow movement, and each is contained in its own plastic bag. These are wide enough for a full-frame sensor (17mm and 20mm versions are also available).

While not everything works quite as well as promised, it is possible to deal with stubborn dust using one or a combination of these products.

Matt Golowczynski



The swabs are
efficient at
cleaning sensors

Amateur Photographer

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technique at your fingertips



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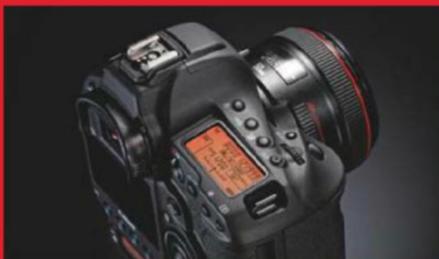
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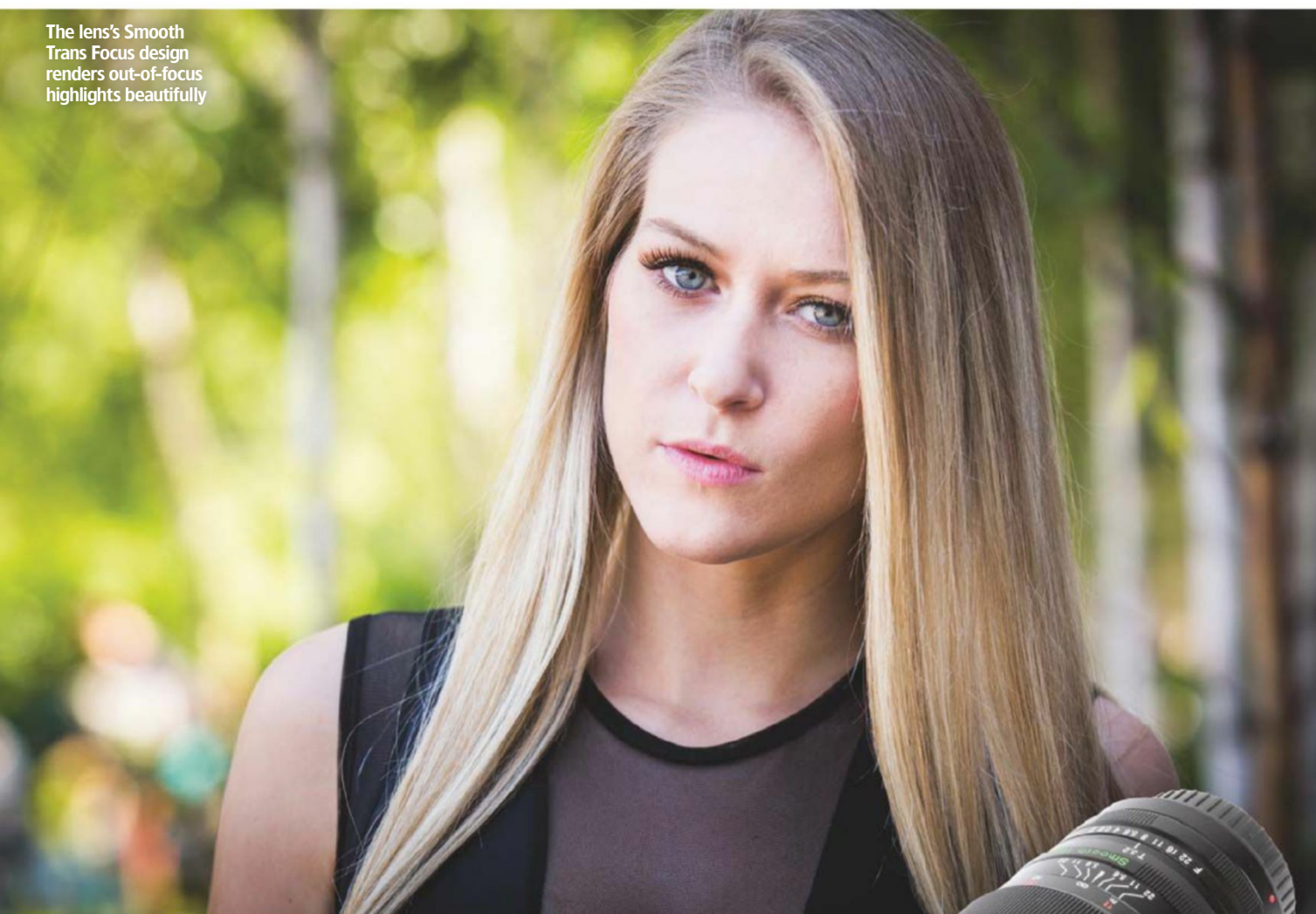
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www.thevideomode.com

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The lens's Smooth Trans Focus design renders out-of-focus highlights beautifully



Laowa 105mm f/2 (T3.2) STF

It's nicknamed the 'Bokeh Dreamer', but is this Laowa lens worth purchasing for portraiture?

Michael Topham puts this unique lens to the test

Here at AP, we're always on the lookout for new and intriguing lenses to review, and one that caught our attention when it was announced earlier this year was the Laowa 105mm f/2 (T3.2) STF. Designed as a medium telephoto lens specifically for DSLR cameras with a full-frame sensor, it's primarily intended for portraiture and is rather niche in that it's one of only a few lenses to feature an apodization element, which promises to deliver superior bokeh rendering and pin-sharp images.

For those wondering what STF stands for in

the lens name, it refers to Smooth Trans Focus – a lens design that's associated with producing a high level of sharpness at the plane of focus, and at the same time gradually melting away to form a soft, natural and beautifully diffused out-of-focus rendition. There are very few lenses that feature an apodization element – the only others that spring to mind are the Sony 135mm f/2.8 (T4.5) STF and the Fujifilm Fujinon XF 56mm f/1.2 R APD. Unlike the Fuji lens, the Laowa is manual focus only: just like the 135mm f/2.8 (T4.5) STF Sony produces for the A-mount.

Features

There's a lot to learn about the optical construction of this lens. Starting with the apodization element, this is inserted next to the diaphragm, and designed to transmit all of the light that's directed through the centre of the aperture, but reduce its intensity gradually towards the periphery. In layman's terms, the apodization element resembles a circular graduated ND filter that becomes darker towards the outer edge – and it's this graduation that's said to help produce smooth tonal transitions and creamy defocused backgrounds. The lens is also interesting in the way it has two separate diaphragms, both of which are controlled manually via separate rings on the barrel. The 14-bladed circular aperture, which is located closest to the front of the lens, provides users with the ability to



➤ produce the smoothest bokeh possible.

With its de-clicked aperture ring, it can actually provide videographers with a silent way of controlling the light passing through the lens, and the transmission value (the amount of light that reaches the sensor) is marked in T stops from T3.2 to T8. The eight-bladed aperture that's located behind the 14-blade circular aperture is intended for photographers to control the aperture opening (f-number) and the depth of field in the usual way. However, this ring does click between stops. Note that when either one or the other diaphragm is used, the unused one should always be left wide open. For example, if the 14-blade circular aperture is set to f/5.6 or f/8, the eight-blade aperture should be set to f/2. Likewise, if the eight-bladed aperture is set to f/11, the 14-blade circular aperture should be set to T3.2.

Aperture control aside, the lens arranges 11 elements in eight groups and includes one HR (High Refractive Index) element, three LD (Low Dispersion) elements as well as two floating elements, not forgetting the apodization element. With a complex internal construction, it's a heavy lens for its size and weighs 745g on the scales. Other features to note include its 90cm minimum focusing distance and its 67mm thread for attaching screw-in filters and adapters. It's currently available for Canon EF, Nikon F, Pentax K and Sony A-mount DSLRs, as well as Sony E-mount CSCs, including the Alpha 7 series, and is priced at £649.

Build and handling

The lens is presented in a smart box, and you instantly appreciate how solid and well made it is when you pick it up for the first time. The

'With a complex internal construction, it's a heavy lens for its size and weighs 745g on the scales'

lens barrel is manufactured from metal to give it a robust and durable feel in the hand, and it's good to see all the aperture and focal-length markings engraved into the metal as opposed to being printed on top. As to be expected from a manual-focus lens, there is no electronic communication with the camera, and as such the anodized metal mount at the rear doesn't have any metal contacts to translate aperture information to the camera's EXIF data. If you'd like to keep a record of what settings you use for each shot, you'll need to put pen to paper.

The accuracy of focusing relies a lot on how good your eyes are at judging what's in and out of focus. If you're not in a hurry and have time to carefully compose your shot, you'll want to engage your camera's live view mode and magnify the point of focus on-screen before fine-tuning the focus using the large manual-focus ring. This is very finely grooved, just like the ring that's located behind it to control the 14-blade aperture. The manual-focus ring offers a pleasing and consistently fluid motion across its range, operating between its 0.9m minimum focus distance and infinity with a 270° turn. This long rotation is very effective for precise focusing adjustments, and as a lens to operate from behind the camera it reminded me of using a Samyang lens.

As mentioned, the 14-blade aperture ring is de-clicked and operates across its T3.2-T8 range effortlessly. It notches into place at its widest setting and it has a different feel to the eight-bladed aperture ring behind. In use, I found this helped identify which aperture ring was which and prevented me having to pull my eye away from the viewfinder to check.

Overall, I found it hard to pick fault with the build quality or the way the lens handles when attached to a full-frame DSLR. The only slight disappointment is the supplied lens hood, which is made from plastic and doesn't share the same resilient, robust build quality as the lens itself. It didn't lock particularly well on our review sample when it was attached, either. It looks and feels like an afterthought on what is otherwise a well-made and solid lens.

Image quality

The true area of interest of this lens lies in its bokeh and out-of-focus qualities. Thanks to its long focal length and large aperture it's possible to create beautiful bokeh in out-of-focus areas. Bokeh is rendered in a wonderfully circular fashion, and doesn't show any outlining towards the edge at f/2, whereas stopping down to f/2.8 and f/4 sees the outlining effect become slightly more pronounced around the perimeter of highlight discs. Switching between the 14-bladed diaphragm and the eight-bladed aperture before comparing the results side-by-side revealed a subtle difference. To



The maximum aperture (f/2) is effective at isolating subjects from busy and distracting backgrounds



The lens produces very sharp results at the point of focus, but a precise focusing technique is required

create the most satisfying circular bokeh users should experiment with both diaphragms, but take special notice that both rings should not be used together.

A study of our lab results shows the lens produces a reasonable level of sharpness in the centre at f/2, with the corners appearing only slightly softer. Centre sharpness improves at f/2.8, and peaks at around f/4–5.6. It remains high at f/16, but sharpness drops off a little at f/22 due to the inevitable softening effect of diffraction.

Corner sharpness is relatively unimportant with such a specialised portrait lens, where the subject is usually going to be composed towards the centre of the frame. It improves gradually as the lens is stopped down, peaking at f/8, but then tails off beyond f/16. The sweet spot between centre and corner sharpness on this lens is therefore found between f/5.6 and f/8. To create the shallowest depth of field, users will be tempted to use its maximum aperture, but I found some of my sharpest and best results were captured at f/2.8.

A study of our uncorrected raw files reveals corner shading at wide apertures. We measured the corners to be approximately 1.2EV darker than the centre of the frame at f/2, reducing to 0.6EV at f/4. Stop the lens down further and you'll quickly find corner shading disappears and no longer makes itself known in real-world images.

Medium telephoto primes are well known for controlling distortion extremely well, and this lens is no different. Our distortion chart shows just how well the lens controls curvilinear distortion, rendering straight horizontal and vertical lines right towards the edge of the frame. Rigorous testing of the lens in high-contrast conditions also revealed how well it controls chromatic aberrations. Looking at raw files with all corrections turned off showed barely any hint of fringing along high-contrast edges, even when images were studied at 100% magnification in Adobe Photoshop.

Our verdict

THE LAOWA 105mm f/2 (T3.2) STF is a niche lens that won't appeal to everyone. The fact that it's manual focus only lends it to subjects that are static, and with those that move unpredictably it's unlikely you'll find focus fast enough using this lens. But modern DSLRs aren't best-suited to manual focus, so it would be more enjoyable to use with a mirrorless camera sporting better manual focusing aids.

The silky background blur this lens is capable of producing at wide apertures is particularly pleasing to the eye and helps to create a distinct separation between your subject and what lies in front or behind. Closing the lens down to f/2.8 produces impressive sharpness in the centre and the lack of chromatic aberration and distortion must be commended. The quality of its build is as good as you'd expect for the price, but it's ultimately the quality of the bokeh and blur you're paying for here. This lives up to our high expectations, and in the right hands can produce stunning results well suited to portraiture.



Data file

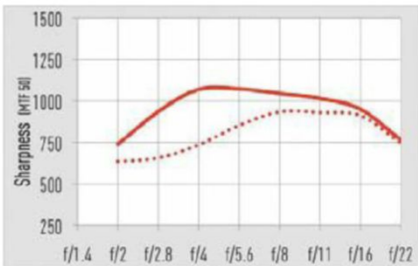
Price £649
Filter diameter 67mm
Lens elements 11
Groups 8
Aperture f/2–f/22
Minimum focus 90cm
Length 98.9mm
Diameter 76mm
Weight 745g



Laowa 105mm f/2 (T3.2) STF

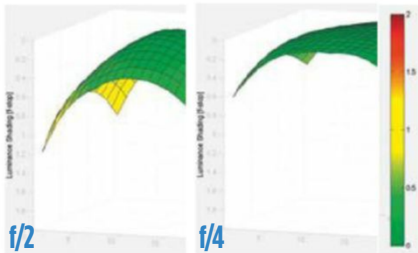
Resolution

Our Applied Imaging tests tell us the centre is only slightly sharper than the corner when the lens is used at f/2. Centre sharpness improves as the lens is closed down towards f/4 and remains high up to f/16. Diffraction affects the level of sharpness at f/22, hence the drop on the graph. Corner sharpness improves when the lens is stopped down to f/8. Like the centre sharpness, though, it drops off at f/22. The sweet spot between centre and edge sharpness is located between f/5.6 and f/8.



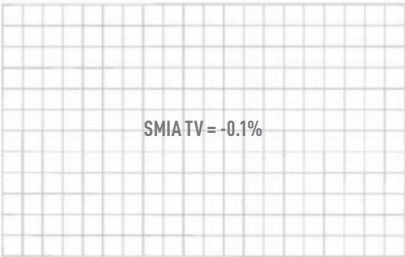
Shading

Using the lens at its maximum aperture introduces corner shading at the edges, with corners appearing approximately 1.2EV darker than the centre of the image. I found this vignetting to be rather tasteful and it encourages the viewer's eye towards the centre of the image. Stopping the lens down to f/4 sees corners appear 0.6EV darker than the centre.



Curvilinear distortion

Telephoto prime lenses have a reputation for controlling curvilinear distortion better than zooms. This Laowa optic rendered the horizontal and vertical lines perfectly straight on our test chart, saving us time having to correct for any barrel or pincushion distortion in our software.





EOS-1D X Mark II



Canon EOS-1D X Mark II Body
£5,199.00

EOS 5DS R



Canon EOS 5DS R Body
£2,899.00

EOS 5DS



Canon EOS 5DS Body
£2,699.00



PROFESSIONAL
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D5



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Nikon D810 Body
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D500



Nikon D500 Body
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EOS 7D MARK II BODY **£1,179.00**



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EOS 6D BODY + 24-105MM **£1,579.00**



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ALPHA A7 II BODY **£1,179.00**

ALPHA A7 II BODY + 28-70MM **£1,549.00**



CYBER-SHOT RX100 IV **£759.00**

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EF 50mm F1.8 STM	£97.00
EF-S 60mm F2.8 USM Macro	£349.00
EF 85mm F1.2L II USM	£1,499.00
EF 100mm F2.8L IS USM Macro	£619.00
EF 8-15mm F4.0L USM Fisheye	£939.00
EF 16-35mm F2.8L USM II	£1,060.00
EF 17-40mm F4.0L USM	£549.00
EF 24-70mm F4L IS	£675.00
EF 24-70mm F2.8L II USM	£1,459.00
EF 24-105mm F4.0L IS USM	£735.00
EF 24-105mm F3.5-5.6 IS STM	£375.00
EF 70-200mm F2.8L IS USM II	£1,599.00
EF 70-200mm F4.0L IS USM	£899.00
EF 70-300mm F4.0-5.6 IS USM	£356.00
EF 70-300mm F4.0-5.6L IS USM	£894.00
EF 100-400mm F4.5-5.6L IS USM II	£1,799.00

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Nikon 300mm
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35mm F1.4R XF	£429.00
56mm F1.2 XF	£679.00
56mm F1.2R XF APD	£1,079.00
60mm F2.4R Macro XF	£459.00
10-24mm F4 R XF	£729.00
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50-140mm F2.8 WR OIS	£1,159.00
50-230mm F4.5-6.7 OIS Black or Silver XC	£289.00
55-200mm F3.5-4.8 R LM OIS XF	£499.00

Sony Lenses

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F3.5-6.3 OSS
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190GO Tripod	£149.00
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MT190XPRO4 Tripod	£139.00
MT190CXPRO3 Carbon Fibre Tripod	£229.00
MT190CXPRO4 Carbon Fibre Tripod	£235.00
MT055CXPRO4 Carbon Fibre Tripod	£279.00
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For this shot, a single-glass Lensbaby optic was used to give an extreme selective-focus effect

Lenses for selective focusing

Andy Westlake and **Michael Topham** take a look at a selection of optics that are designed to create attractive, distinctive or unusual blur effects

The term selective focus is used for situations where we'd like to draw our viewer's eyes towards a specific part of an image. By making a certain area stand out, it helps the viewer understand what we, as photographers, consider to be the heart of the image. There are no rules to say when this technique can or can't be used, but to pull it off successfully it's vital that a shallow depth of field is created.

The best lenses for selective focusing are typically those that feature a large aperture (f/2.8 or faster) with a focal length of 50mm or

longer. But even with the finest lens fitted to your camera, there's plenty more to think about than simply dialling in the widest aperture and firing the shutter. After identifying which areas of the image you want to remain pin-sharp and those you'd prefer to be rendered blurred, you'll want to critically assess your shooting angle and think carefully about composition. The latter has its say on where a viewer's eyes target your image first and how they are drawn through it.

As already mentioned, there are no rules about when selective focusing can be used, but there are some genres it suits better than others. Portraiture is a popular example, and by experimenting with the distance between your subject and the background using a lens designed to create the most aesthetically pleasing blur, it's possible to create some mesmerising results. Macro and wildlife are other subjects that can lend themselves to selective focusing, and it's a technique that can be used in a canny way to discourage viewers from any distractions in the frame that can't be physically removed from sight.

Here at AP, there's a constant stream of lenses passing through our hands, some of which are superior to others when it comes to selective focusing. We've grouped together some of our favourites, and in the case of the niche examples, we reveal how they differ and can affect the quality of the blur in your images. So if you want to know more about the various options out there, you'll enjoy reading about these special alternatives. ➤

Canon TS-E 90mm f/2.8

● www.canon.co.uk ● £1,124

THE TS-E 90mm f/2.8 is one of four tilt-and-shift (TS) lenses in Canon's line-up, alongside the TS-E 17mm f/4L, TS-E 24mm f/3.5L II and TS-E 45mm f/2.8.

It differs from conventional lenses in the way it offers shift control to compensate for perspective distortions and tilt control to alter the focus plane. By adjusting the tilting mechanism of the lens it's possible to align the focus plane to the subject, which in some cases may not be parallel to the sensor plane. It's the same principle that creates the diorama-like miniature effect when shooting distant subjects – you can blur the background and foreground, leaving the middle of an image tack-sharp.



Tilt-and-shift lenses have long been associated with architectural photographers who want to correct converging verticals, but today their use has gravitated to other

genres where they're being used much more creatively. Portraiture is one example where their use has become very popular. By shooting at f/2.8 and tilting the lens, it's possible to isolate a face from an entire scene and keep it nicely in focus while letting everything else in the frame blur away.

The greatest challenge using a tilt-and-shift lens like the Canon TS-E 90mm f/2.8 is that it's manual-focus only, which means you'll need to be extra vigilant of your focusing. You'll want to take advantage of any manual-focusing aids that your camera may offer to ensure your focus is as sharp as possible.

Here the Canon TS-E 90mm f/2.8 was tilted sideways to blur the left and right sides of the image



Fujifilm XF 56mm f/1.2R (APD)

● www.fujifilm.co.uk
● £679.99, £875 APD version

DESPITE the domination of the APS-C sensor size for the past 15 years, very few specialist short telephoto portrait lenses have been specifically designed for the format. Instead, most camera manufacturers have been content to let customers buy 50mm f/1.8 or f/1.4 lenses originally intended for use on 35mm film cameras, and therefore based on rather old optical designs. While these can work quite well and have the undeniable advantage of being inexpensive, their classic double-Gauss type optics tend to give marginal image quality at large apertures.

However, one manufacturer that has consistently thought outside the box is Fujifilm. With its X system specifically based around APS-C from the word go, it has delivered



lenses that match the intent of the most popular focal lengths for 35mm, rather than just repeating familiar focal lengths. One result of this policy is the XF 56mm f/1.2R – a lovely portrait lens that's designed to replicate the effect of using an 85mm prime on full frame.

More interestingly, the lens is available in two versions. The basic model has the distinction of being one of the fastest autofocus primes available for any CSC system. However the more expensive APD version has an additional trick, with an apodisation filter on board to smoothen the out-of-focus blur at large apertures. This is genuinely nice to have, because while the 56mm is remarkably sharp wide open, it can give quite 'busy' bokeh at large apertures in some situations. But otherwise it's a great little fast prime for X-system owners.

Lomography Petzval

● www.lomography.com
● £459 (85mm), £549 (56mm)



The brass Petzval lens uses drop-in Waterhouse stops to set the aperture

LOMOGRAPHY is a name that's been synonymous with lo-fi 'art' photography ever since the original Lomo LC-A 35mm film camera spawned an entire genre based around spontaneous shooting from the hip. The firm sells a range of quirky film cameras, from the build-it-yourself Konstruktor F 35mm SLR through to the Belair 6x12 120-format folding camera.

Over the past couple of years, though, the company has diversified into the digital realm, making an array of lenses for DSLRs and CSCs based on vintage optical designs. These are exemplified by the Petzval – a recreation of a lens designed in 1840 by Joseph Petzval, one of the foremost optical physicists of his time. In its day, this was a revolutionary fast-aperture lens that allowed portraits to be made using exposures measured in seconds rather than minutes. Now, it's very much a special-effects lens, with a particularly characteristic look to its out-of-focus blur pattern.

With a brass barrel, rack-and-pinion focusing mechanism and drop-in Waterhouse stops for setting the aperture, Lomography has faithfully recreated the original's design characteristics, although this doesn't necessarily make it easy to use. Two versions are available – an 85mm and 56mm – with the 56mm being better-suited to APS-C-format cameras. It also has an additional 'bokeh-control' ring to manipulate the look of the out-of-focus regions. Both come in Canon or Nikon mount.

The Petzval's signature optical look is 'swirly bokeh'. Technically due to a combination of curvature of field and strong vignetting, this can make the background appear to be formed of concentric rings. It's not for everyone or everyday shooting, but it can be very effective for shooting portraits with a centrally placed subject.

Tamron SP 85mm f/1.8 Di VC USD

- www.tamron.eu/uk
- £749

WHILE the rest of the lenses in this article all have some **standout** optical trick or characteristic, **at first** sight the Tamron SP 85mm f/1.8 Di VC USD offers nothing of the sort. Yet it's something of a poster child for modern lens design, because despite its up-to-the-minute optics that provide stunningly sharp images with minimal optical aberrations even when shot wide open at f/1.8, it also provides a consistently gorgeous rendition of out-of-focus areas. This is despite the useful inclusion of optical image stabilisation, which can sometimes have a negative effect on bokeh.

Available for Canon, Nikon and Sony Alpha-mount DSLRs, the 85mm works equally well on both full-frame and APS-C



cameras. On the smaller format it offers a 135mm equivalent angle of view, which is towards the long end of the classic 'portrait' range. Its nine-bladed

diaphragm uses curved blades to give a near-circular aperture, which doubtless contributes to the lovely blurred backgrounds it creates.

At £749 this lens is far from cheap, but it's very nicely made with moisture-resistant construction. It also has effective image stabilisation and fast, silent autofocus, although serious users will almost certainly benefit from fine-tuning it to their camera using the autofocus micro-adjust feature. Overall, though, any DSLR user looking for a practical short telephoto lens that gives sharp images coupled with attractive out-of-focus blur would do well to put this on their shortlist.



Tamron's 85mm f/1.8 gives attractive background blur in most situations

Meyer Optik Görlitz Trioplan 100mm f/2.8

- www.meyer-optik-goerlitz.com
- €1,499 (around £1,250)

LIKE Lomography, Meyer Optik Görlitz is a company that has started to make reviving, characterful, old lens designs a speciality, with development costs supported through the crowdfunding site Kickstarter. The Trioplan is one of the fruits of that activity, and like the Petzval lens (see opposite) it brings its own unique rendition of out-of-focus backgrounds that some photographers consider to offer a welcome antidote to the perceived sterility of modern computer-aided lens design.

In terms of physical design, the Trioplan could easily pass for a conventional manual-focus prime. It has none of the retro affectations of Lomography's approach, with a simple cylindrical barrel that includes a large manual-focus ring with distances marked in feet and metres, and an aperture ring towards the front. However, the three-element optics and 15-bladed aperture result in images that look anything but ordinary.

The Trioplan's speciality is so-called 'soap-bubble' bokeh. While photographers classically prefer their out-of-focus highlights to be evenly blurred, smoothing off towards the edges, the Trioplan veers off in almost precisely the opposite direction. Its blur circles are characterised by bright rings around the edges – an effect that draws attention to the defocused areas of the image and, in the right hands, can be used for impressive artistic effect. But again, it's not to everybody's taste.

Photographers with, frankly, more money than sense can even buy into a couple of Limited Edition finishes of the Trioplan, with delivery expected in September 2016. The titanium-finished version costs €2,499, and only 100 will be made. Meanwhile, the gold-plated Golden Eye will be limited to just 10 units, and costs €3,499. However, this does include the opportunity to personally inspect the final assembly in Hamburg, Germany, making it more of a bargain than it might at first appear.



The Trioplan comes in this titanium-finished limited edition

Samyang 50mm f/1.2 AS UMC CS

● www.syopt.com/en ● £279



The Samyang 50mm f/1.2 is a bargain at just £279

YOU MIGHT think that ultra-fast primes would inevitably command prices well beyond the reach of all but the most committed amateurs, but at less than £300, Samyang's 50mm f/1.2 AS UMC CS tears up the rulebook. The catch is that it's not for DSLRs or full-frame; instead, it only works with mirrorless compact system cameras that have APS-C or smaller sensors. Accordingly, the lens is available in Sony E, Fujifilm X, Canon EF-M and Micro Four Thirds mounts. To put the price into

perspective, Fujifilm's XF 56mm f/1.2R will set you back at least £400 more.

As usual for Samyang, the lens is manual-focus only, although with the focusing aids now available on most CSCs this isn't necessarily a huge problem. Using magnified live view or a peaking display, it's possible to get accurate focus with just a little practice. Of course, there's always going to be a trade-off between accuracy and speed, so this lens won't be the best choice for moving subjects.

The nine-bladed circular aperture is also controlled manually using a ring on the lens barrel, and because it stops down directly to the selected setting it gives a full-time preview of the depth of field. Unlike with the optical viewfinder in DSLRs, this gives a completely accurate representation of the shallow depth of field and background blur at large aperture settings (the viewfinder doesn't go dark at small aperture settings, either).

With an equivalent focal length of 75mm on Sony and Fujifilm cameras, 80mm on Canon EOS M bodies and 100mm on Micro Four Thirds models, the Samyang 50mm f/1.2 is well suited to head-and-shoulder portraits. Indeed, for users of these cameras looking to experiment with shallow depth of field effects and extreme out-of-focus blur, it's far and away the most economical entry point. We tested it in AP 26 March and were very impressed indeed.

Leica Noctilux-M 50mm f/0.95

● www.leica-storemayfair.co.uk
● £7,800

THERE are lenses with fast maximum apertures and there's the Leica Noctilux-M 50mm f/0.95 – one of the world's fastest aspherical lenses and the successor to the famous Leica Noctilux-M50mm f/1 Asph. What we're looking at here is a very special lens capable of transmitting more light than most others in the world, and one that's designed to excel in low light and in environments where the shallowest depth of field is a prerequisite.

Designed for use with Leica M cameras, it has a robust and precision-engineered feel to it. The depth of field is so razor-thin at its maximum aperture that the smallest amount of movement of the camera or your subject is enough to throw what you'd like to appear sharp out of focus. It's almost impossible to create a pin-sharp shot of a moving subject. Talking from experience, it's a lens that's extremely challenging to use handheld, but at the same time is incredibly satisfying when you get it right. You just need to take a lot of shots – and we mean a lot of shots to get one you're happy with.

The blur it creates in front and behind the plane of focus is rendered very smoothly, but as is typical for very fast primes such as this, background highlights do suffer slightly from bokeh fringing. If you haven't heard of this

term before, it refers to visible haloes of different colours in out-of-focus areas. It's only obvious at large apertures and stopping down sees it improve considerably. A neutral density (ND) filter is a must-have accessory to create the wide-open look in bright lighting conditions, and the only issue here is that it has a 60mm thread, which isn't the most common of filter sizes, so you'll want to look at those produced by Heliopan or B+W.

It's easy to fall in love with the way the Leica Noctilux-M 50mm f/0.95 renders blur, and it's a lens that's very complementary to portraiture, reportage, street and contre-jour photography.



Leica's Noctilux-M 50mm f/0.95 is one of the fastest lenses currently on the market

Nikon 105mm f/2D AF DC

● www.nikon.co.uk ● £799



Nikon makes both 105mm and 135mm defocus-control lenses

THE NIKON 105mm f/2D AF DC (Defocus Control) is somewhat similar to the Laowa 105mm f/2 Smooth Trans Focus lens (see test on pages 47–49) in that it's a specialised portrait lens that provides us with the opportunity to control the appearance and nature of out-of-focus elements. Here this is done using the defocus-control ring that's located towards the front of the lens, which moves the lens elements relative to each other to manipulate spherical aberrations.

As a lens to shoot with it can take some getting used to. The effect of the defocus control on out-of-focus areas is subtle and is most easily seen when the lens is used at its



Canon's EF 50mm f/1.2L USM is famed for its dreamy-looking bokeh effects



Nikon's Defocus Control lenses allow manipulation of foreground and background blur

widest aperture settings. Under close scrutiny you'll notice that when the defocus control is used in its rearward settings, out-of-focus background elements become smoother, but foregrounds become more sharply defined. When the defocus control is used in its forward settings, this effect is reversed. To avoid introducing softness to an image it's imperative the defocus-control ring is set to a

number no smaller than the main aperture.

The lens is liked by Nikon users for the way it renders smooth and creamy bokeh with impressive levels of sharpness at the centre. Users will see an improvement in centre sharpness by stopping the lens down from f/2 to f/2.8, and by f/5.6 you reach the point where it's as sharp as it gets. There's the choice of focusing manually or using

autofocus, which uses the older body-based mechanical screw arrangement compared to today's faster AF-S technology that converts ultrasonic waves to drive the focusing action.

It's getting a bit long in the tooth (released in 1993), but the 105mm f/2D AF DC remains a fine choice for Nikon users even by today's standards. Nikon also makes a 135mm f/2 version that costs around £1000.

Canon EF 50mm f/1.2L USM

● www.canon.co.uk ● £995

THERE'S no shortage of fast 50mm primes suitable for selective focusing. If you're a Canon user working to a strict budget, you'll want to look at the EF 50mm f/1.8 STM (£97), or the faster but older EF 50mm f/1.4 USM (£269).

The EF 50mm f/1.2L USM we're looking at here is one of the fastest lenses Canon produces, alongside the manufacturer's other current f/1.2 lens – the 85mm f/1.2L II USM. From f/1.2 to f/2.8, no other Canon 50mm lens is as sharp as this EF 50mm f/1.2L USM at respective apertures, and its eight-blade aperture contributes towards a very attractive bokeh in out-of-focus areas. To give you an idea of just how shallow the depth of field is at f/1.2, eyelashes can appear pin-sharp where other facial features can appear blurred when shooting a close-up portrait.

One advantage this lens has over others is its ring-type USM (Ultrasonic Motor) that uses ultrasonic-frequency vibrations to drive autofocus with near-silent operation. It acquires focus accurately at wide apertures, but does suffer from focus shift at smaller apertures. However, it's very popular with fast-paced

portrait and wedding photographers who need to acquire focus in a split second and can't afford to waste time focusing manually. It's also popular with action and sports photographers who'd like to create a fast drop-off in focus when working within closer distances of their subject.

The hefty price tag is the giveaway that it's designed for professionals, but for one-off use or those who'd like to experiment with selective focus using a shorter focal-length lens it's a particularly attractive option when you consider it can be hired from as little as £27 per day.

The EF 50mm f/1.2L USM is one of Canon's fastest lenses



Lensbaby lenses

● www.lensbaby.com ● £59-£349

LENSBABY is a company that has long made a virtue of using technically flawed optics for selective focus. Its simplest is the Spark – a single-element uncoated glass lens, mounted in a plastic bellows that can be manipulated to move a small area of sharp focus around the frame, blurring everything else.

Moving up the range, its Sweet optics use the same principle of having a central sweet spot surrounded by extreme blur due to optical aberrations. Its Edge optics are more conventionally corrected, and designed to be used as tilt lenses. Finally, its Twist 60 is a Petzval-type lens for full-frame cameras that gives characteristic 'swirly bokeh'. These are all available as interchangeable optics that fit into its Composer Pro unit, which combines a ball-and-socket joint for tilting the lens with a manual focusing ring.

The picture on page 51 was shot using this older single-glass optic housed in a Composer Pro



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• EXPERT ADVICE • TIPS • TRICKS • HACKS • KNOW-HOW

Smudging problem

Q I bought a Canon Pixma MG7550 a year or so ago and generally it gives good prints. I use it without connecting to a laptop – I simply insert the memory card and print direct. However, sometimes it smudges. How can I clean the printer without using a computer connection?

I also phoned a sales person at a very reliable store who said that the new MG7751 was a 'far better printer' and printed at a far higher rate of dots. It only costs £149. Is this a better printer?

David Sherwin

A It's certainly possible to clean your printer's heads without connecting it to a computer, David. The method is described in the printer manual, which you can download from Canon's website at www.canon.co.uk. On the printer's touchscreen, flick left or right until the 'Setup' menu appears. Tap this icon, then the 'Maintenance' icon (the white square with cyan, magenta, yellow and black drops).

First, check whether the print head needs cleaning by selecting the 'print nozzle check pattern' option. If there are gaps in the printed pattern, you'll need to clean the heads. Tap the cleaning option, which should clear any

blocked nozzles in the print head. For more persistent problems, tap the deep-cleaning option.

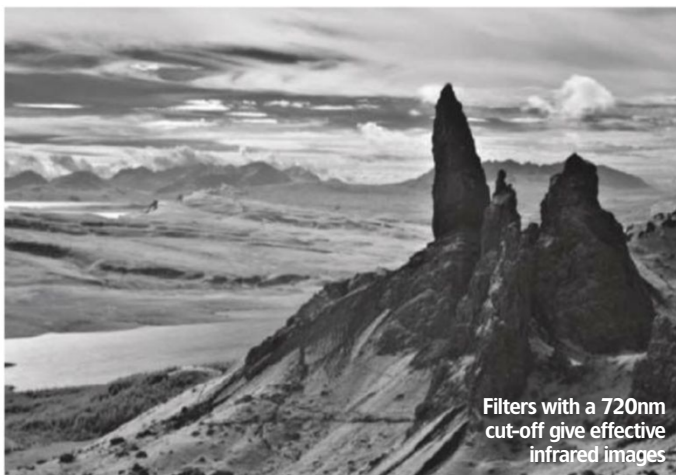
Smearing of the print is usually due to excess ink, which is often down to selecting the wrong paper type. Heavier-weight paper types usually require more ink for printing, so if you inadvertently print with the photo paper setting but plain paper, you can get an excess of ink within the machine. Cleaning this away is often as simple as running a few sheets of plain paper through the machine, perhaps using the nozzle check option.

On the question of how the Canon Pixma MG7751 would compare with your MG7750, in reality the two seem to be very similar. According to Canon's specifications, both print at a maximum resolution of 9,600x2,400dpi with a minimum print drop size of 1pl, and use similar ChromaLife 100 six-ink systems with cyan, magenta, yellow, black, pigment black and grey inks. The quoted print speeds are identical: 15secs for a 6x4in print. Looking at photographs of the two products, they appear very similar, although they don't use the same ink cartridges. Overall, it's difficult to recommend changing your one-year-old printer for such a similar model.

Andy Westlake



The Canon MG7750 is available for around £150



Filters with a 720nm cut-off give effective infrared images

Using black & white infrared film

Q I have an old Mamiya M645 1000S film camera in good working condition, and some 120 infrared black & white film stock that has been unopened in my freezer for about 12 years. The camera is metal bodied, but the shutter is not. It's a strengthened, lightproof cloth shutter, which suggests the possibility that it might be leaky to infrared, and may fog the film. Nevertheless, I'm going to try to use it. How wide would you suggest bracketing the film shots? I'd be using a tripod, and perhaps take images including sunlit vegetation. Would a 720nm filter be OK? I wouldn't rely on automatic exposures. What exposures would you suggest, and are there any specialist film developers that would process the films for me?

Stephen Shaw

A If your film has been kept untouched in the freezer, it should still behave quite closely to how it would have done when new. Infrared film usually came with a fairly detailed shooting guide, so the best thing to do is use the methods described in there as a starting point.

When it comes to development of the negatives, you simply need to find a lab that can handle conventional black & white film – infrared film requires no additional processing. Indeed, you can process the films yourself given the right kit for processing 120 negatives.

A 720nm filter will be fine to give the classic 'white foliage, black sky' look. Simply get the camera on the tripod and set up as usual. If your lenses have infrared focus adjustment marks, use them, and shoot at small apertures to help mask any residual focusing errors. Only screw on the filter when you have your composition set up and your exposure worked out. If you have a smartphone, try one of the exposure calculator apps for working with neutral-density filters to find the shutter speeds you need.

Use one roll of film purely for testing to start with. Bracket your exposures widely – a couple of stops at least – and make notes of what you're doing.

Andy Westlake

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My life in cameras

Sports advertising photographer Paul Cooper reveals the cameras that have helped shape his career

Paul Cooper



Paul is an advertising and editorial photographer who specialises in sports. He has shot everyone from Wayne Rooney to Tim Henman, as well as many TV and movie celebrities. He's a regular photographer of Manchester United

and Everton, and advertising clients include Nike and Aon. Paul now works out of Manchester. Visit www.pcooperphoto.com

1985 Nikon F3

I started my press photography career using a Nikon F3 with a motor drive. It was a manual-focus camera, and very rugged and reliable. It worked in all weathers and was wonderful to hold; it's probably my favourite camera ever. The F3 was easy to use and never let me down.



1985

1996 Nikon F5

My next classic camera was the F5 – a big step up from the earlier manual-focus gear. The autofocus was perfect for shooting news and sports events. The F5 was rainproof, shot a fast eight frames per second and was very reliable. That autofocus also had controllable sensors that covered a much larger area of the frame than any my previous Nikon bodies.



1996

1999

2014

2016

1999 Nikon D1

The Nikon D1 was a game changer for press photographers like me. Before this came along, I would have to process and scan the negs for transmission, which was time-consuming with hard news and sports. It was more expensive than some pro spec bodies of today, but it was worth it. The D1 meant I could shoot and file almost immediately, which was a big advantage. At the time it was groundbreaking, but today you can get better image quality from a smartphone – and a lot more resolution!



2014 Nikon D810

The next big game changer for me was the Nikon D810. With its massive resolution and great dynamic range, it was the perfect fit for my advertising work. It enables me to work fast with my sports subjects and the DSLR handling is preferable when I have to get a lot of shots in just a few minutes. The D810 has produced images that have been on large posters and billboards.



2016 Pentax 645Z

My work is predominately advertising now, so I use this alongside my DSLR when I want the feel of medium format. The larger sensor helps with capturing just enough extra detail, and I prefer the depth of field control of manual focus. It is easy to use and is great for studio work. And with the proposed introduction of the leaf-shutter lens, high-speed sync will be possible soon.



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Professor Newman on...

Bokeh and lens design

What factors determine the appearance of bokeh and how far will people go to achieve this effect?

Bokeh, or boke, is a Japanese term that has become popular over the past 20 years or so. It refers to the quality of the out-of-focus parts of an image, so its meaning is restricted to images that have been shot using narrow depth of field to make use of accentuated differential-focus effects.

The lengths and expense some people are willing to go to in order to achieve a particular bokeh effect is illustrated by the recent launch of the Meyer Optik Trioplan 100mm f/2.8 lens. This optic was the subject of a successful Kickstarter campaign, and is a simple three-element Cooke triplet that sells for US \$1,700. The high price is because of the fact that this lens is designed to give a very characteristic bokeh that is prized by many users.

Out-of-focus effects are caused by the image plane being behind or in front of the plane of focus of a lens. The effect of this is that a point image is rendered as a disc, rather than a point. This can be seen in many shots of this type that include an out-of-focus bright point of light, such as a reflection from a drop of water or distant lamps. This disc of light is often called the 'blur circle', although it's not usually perfectly circular. One can think of the out-of-focus parts of an image as being a superposition of such a blur circle for each point of the subject, as a sharp image would be a superposition of points. Thus the nature of the blur circle fundamentally determines the quality of the bokeh.

'The nature of the blur circle fundamentally determines the quality of the bokeh'

The two most important factors in the blur circle that determine bokeh quality are its shape and the distribution of the light across it. The shape is in fact determined by the aperture diaphragm, and it is generally considered that an aperture that is as nearly circular as possible produces the smoothest, most desirable bokeh. The Meyer lens has a 15-blade diaphragm to ensure circularity. Other less specialised lenses might have seven or nine blades, but with a curved profile. Lenses that have not been designed with bokeh quality in mind, may have just six

straight blades, giving a hexagonal opening as the lens is stopped down and creating what is often called 'busy bokeh', where the sharp corners of the hexagons create harsh edges.

The second factor is the distribution of light across the blur circle. This is mostly determined by the spherical aberration of the lens, the difference in focus point between rays from the inside and outside of the lens. A well-corrected lens will produce an evenly illuminated blur circle. Normally, an uncorrected lens will give a blur

circle in front of the plane of focus (light coming from more distant objects), which is brighter at the edges, like a doughnut. The blur circle from behind the plane of focus (from closer images) is brighter in the centre than at the edges. The latter condition produces a smoother, more 'creamy' bokeh. In normal compositions, it is the out-of-focus background objects that are more prominent, so this is the reverse of the desirable condition. Thus, lenses designed specifically for good bokeh will have over-corrected spherical aberration, reversing the above state of affairs. This is not true of the Meyer lens, for it is precisely its 'soap-bubble' bokeh that its buyers are looking for. This lens has oodles of classical spherical aberration owing to its very simple design.



The Meyer Optik Trioplan 100mm F2.8 lens gives distinctive 'soap-bubble' bokeh

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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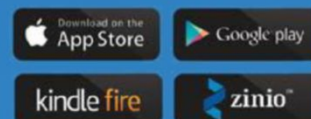


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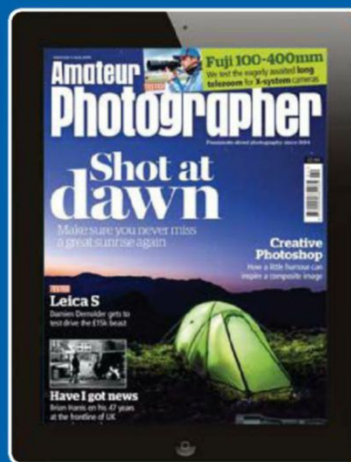
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CANON EOS 50D BODY COMPLETE WITH ALL ACCESS.....	MINT BOXED £230.00
CANON G1X COMPLETE WITH ALL ACCESSORIES.....	MINT BOXED £225.00
CANON EX-SPD SPEEDITE.....	MINT-CASED £199.00
CANON 580 EX MKII SPEEDITE.....	MINT-CASED £225.00
CANON 550 EX SPEEDITE.....	MINT-CASED £110.00
CANON 590 EX SPEEDITE.....	EXC- £300.00
FLUJI XT 1 BODY COMPLETE USED ONCE AS NEW.....	MINT BOXED £575.00
FLUJI X-PRO 1 BODY COMPLETE WITH ALL ACCESS.....	MINT BOXED £290.00
FLUJI X PRO 1 HANDGRIP GENUINE FLUJI.....	MINT BOXED £50.00
FLUJI X PRO 1 LEATHER CASE GENUINE FLUJI.....	MINT £29.00
FLUJI XM1 BODY COMPLETE VERY LOW USE.....	MINT BOXED £165.00
FLUJI XM1 LEATHER HALF CASE GENUINE FLUJI.....	MINT BOXED £135.00
FLUJI X20 COMPLETE WITH ALL ACCESSORIES LOW USE.....	MINT BOXED £225.00
FLUJI X10 COMPLETE WITH ACCESSORIES.....	MINT BOXED £195.00
FLUJI CASE FOR X10,X20,X30 GENUINE FLUJI.....	MINT £30.00
FLUJI 18mm f2.8 FLUJINON BLACK LENS.....	MINT BOXED £245.00
FLUJI 60mm f2.8 R MACRO FLUJINON AS NEW.....	MINT BOXED £295.00
FLUJI 18-55mm f2.8/4 R LM OIS XF WITH HOOD.....	MINT £325.00
FLUJI 18 - 135mm f3.5/5.6 VR LM OIS FLUJINON.....	MINT £445.00
FLUJI HP-WV25 BATTERY.....	NEW £29.00
FLUJI EE-42 FLASHGUN FOR X PRO.....	MINT BOXED AS NEW £139.00
FLUJI FTI FC-E3 OFF CAMERA FLASH CORD.....	NEW £12.00
FLUJI FINE PIX 3 PRO BODY LOW USE.....	MINT BOXED £1,495.00
NIKON D610 BODY COMPLETE WITH ALL ACCESS.....	MINT BOXED £1,595.00
NIKON D750 BODY UNREGISTERED 69 ACTUATIONS.....	MINT BOXED £1,750.00
NIKON D610 BODY NEW "UNREGISTERED".....	NEW £825.00
NIKON D600 BODY COMPLETE ONLY 2011 ACTUATIONS.....	MINT BOXED £990.00
NIKON D7200 BODY ONLY 1202 ACTUATIONS.....	MINT BOXED £595.00
NIKON D7200 BODY ONLY 1540 ACTUATIONS.....	MINT BOXED £595.00
NIKON D3200 BODY & 18-55mm VR MK II LENS & GRIP.....	MINT £245.00
NIKON D3100 BODY & 18-55mm VR.....	MINT £199.00
NIKON D2X BODY LOW USE ONLY 514 ACTUATIONS.....	MINT BOXED £495.00
NIKON D200 BODY COMPLETE ONLY 3989 ACTUATIONS.....	MINT - BOXED £199.00
NIKON D90 BODY COMPLETE WITH ALL ACCESS.....	MINT - £165.00
NIKON D90 BODY COMPLETE WITH ALL ACCESS.....	EXC- £145.00
NIKON COOLPIX P7800 COMPLETE VERY LOW USE.....	MINT BOXED £265.00
NIKON MD-D11 BATTERY GRIP FOR D7000,D300S,D300.....	MINT BOXED £69.00
NIKON MD-D11 BATTERY GRIP FOR D7000.....	MINT £85.00
NIKON MD-D15 BATTERY GRIP FOR D7100,D7200.....	MINT BOXED £145.00
NIKON MD-D15 BATTERY GRIP FOR D750.....	MINT BOXED £175.00
NIKON SB600 SPEEDLIGHT.....	MINT £245.00
NIKON SB700 SPEEDLIGHT.....	MINT BOXED AS NEW £199.00
NIKON SB800 SPEEDLIGHT.....	MINT - £125.00
SIGMA ED-140 DE NA - ITTL MACRO FLASH.....	MINT BOXED £225.00
SIGMA EF 610 DE SUPER FLASH FOR NIKON FIT.....	MINT BOXED £95.00
SIGMA EF-530 DE 2 IN 1 ELECTRONIC FLASH ITTL NIKON FIT.....	MINT BOXED £75.00
SIGMA 10mm f2.8 ZOOM DIGITAL END NIKON 4/3RDS.....	MINT £390.00
OLYMPUS 45mm f1.8 M ZUIKO DIGITAL MICRO 4/3RDS.....	MINT £125.00
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OLYMPUS 50mm F2.8 MICRO ZUIKO DIGITAL ED 4/3RDS.....	MINT CASED £365.00
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OLYMPUS E2-20 TELECONVERTER FOR 4/3RDS.....	MINT CASED £245.00
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OLYMPUS HLD-6 BATTERY GRIP FOR OM5-EM.....	MINT BOXED £129.00
OLYMPUS FL-14 FLASH UNIT.....	EXC+ BOXED £99.00
OLYMPUS FL-20 FLASH UNIT.....	MINT BOXED £79.00
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PANASONIC DMG-VF1 FINDER FOR PANASONIC.....	MINT BOXED £79.00
LEICA 14 - 50 D 2.8/3.5 LUMIX VARIO ELMARIT 4/3rds.....	MINT £175.00
SIGMA 30mm f2.8 DN MICRO 4/3RDS.....	MINT BOXED £115.00
SIGMA 60mm f2.8 DN ART LENS.....	EXC+ BOXED £79.00
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SONY ALPHA HVL-F36AM FLASH GUN.....	MINT CASED £129.00

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CANON 16 - 35mm f2.8 USM "L".....	MINT BOXED £675.00
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CANON 17 - 40mm F4 USM "L".....	MINT BOXED £385.00
CANON 24 - 70mm F2.8 USM "L" MKI.....	MINT BOXED AS NEW £985.00
CANON 28 - 55mm f2.8/4 USM "L".....	EXC+ BOXED £375.00
CANON 28 - 300mm f5.6/5.6 USM "L" IMAGE STABILIZER.....	MINT BOXED £1,275.00
CANON 70 - 200mm F4 USM "L" IMAGE STAB.....	MINT BOXED £799.00
CANON 70 - 200mm f2.8 USM "L".....	MINT BOXED £745.00
CANON 100 - 400mm f4 USM "L" IS IMAGE STABILIZER.....	MINT BOXED £765.00
CANON 14mm f2.8 USM "L".....	MINT BOXED £795.00
CANON 14mm f2.8 USM "L" IS IMAGE STABILIZER.....	MINT CASED £799.00
CANON 15mm f2.8 EF FISHEYE.....	MINT BOXED AS NEW £279.00
CANON 28mm f2.8 EF.....	MINT £195.00
CANON 50mm f1.8 MARK I (VERY RARE).....	MINT £135.00
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CANON 85mm f1.8 USM.....	MINT BOXED £195.00
CANON 100mm f2 USM.....	MINT - £265.00
CANON 100mm f2.8 USM.....	EXC+ BOXED £225.00
CANON 100mm f2.8 USM MACRO.....	MINT BOXED £295.00
CANON 17 - 55mm f2.8 USM IMAGE STABILIZER.....	MINT BOXED £395.00
CANON 18 - 55mm f3.5/5.6 MK II.....	MINT £59.00
CANON 18 - 200mm f3.5/5.6 EF-S IMAGE STABILIZER.....	MINT+HOOD £299.00
CANON 28 - 105mm f3.5/5.6 USM.....	MINT £125.00
CANON 28 - 135mm f3.5/5.6 USM IMAGE STABILIZER.....	MINT BOXED £165.00
CANON 55 - 200mm f4.5/5.6 USM MK II.....	MINT £59.00
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CANON EF 1.4X EXTENDER MK I.....	MINT £125.00
CANON EF 1.4X EXTENDER MK II.....	MINT CASED £185.00
CANON EF 2.0X EXTENDER MK I.....	MINT BOXED £175.00
CANON EF 2.0X EXTENDER MK II.....	MINT BOXED £179.00
KENCO DG CANON FIT TUBE SET 12.20,36MM.....	MINT - £99.00
KENCO TELEPLUS PRO 300 DOX 2.0 TELECONVERTER.....	MINT BOXED £159.00
TELEPLUS M7 7 ELEMENT 2X TELECONVERTER.....	MINT - £75.00
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TOKINA 100mm f2.8 MACRO AFX-PRO + HOOD.....	MINT - £265.00
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TOKINA 11 - 16mm f2.8 ATX - PRO ASPHERICAL.....	MINT BOXED £279.00

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CONTAX 300mm F4 TELE TESSAR MINT.....	MINT BOXED £295.00
CONTAX 28 - 70mm F3.5/4.5 VARIO SONNAR T MM.....	MINT BOXED £295.00
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CONTAX TL1.40 FLASH FOR f1.6/2.....	MINT CASED £65.00
CONTAX TL1.20 FLASH FOR f1.6/2.....	MINT CASED £99.00
CONTAX TL1.20 FLASH FOR f1.6/2 BLACK.....	MINT BOXED £79.00
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LEICA M2 BODY.....	EXC+ BOXED £399.00
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LEICA 50mm f2 SUMMITAR BLACK COMP WITH HOOD.....	MINT BOXED £775.00
LEICA 50mm f2 SUMMITAR CHROME M FIT.....	EXC+ BOXED £575.00
LEICA 50mm f2 SUMMITAR CHROME M FIT.....	MINT £595.00
LEICA 50mm f2.8 CLOSE FOCUS SUMM - SPECS.....	EXC+ BOXED £495.00
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LEICA 5cm F3.5 COLLAPSABLE ELMAR FOR M 13339H.....	MINT - £299.00
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LEICA 9cm f4 ELMAR COLL FOR M.....	MINT - £75.00
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VOIGTLANDER 25mm f4 SNAPSHOTS SKOPAR + FINDER.....	MINT BOXED £275.00
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LEICA 135mm f4.5 HEKATOR + HOOD M MOUNT.....	EXC+ BOXED £399.00
LEICA 135mm f4.5 HEKATOR IN KEPPER.....	EXC+ BOXED £199.00
LEICA FIT DALLMEYER 13.5CM F4.5 DALRAC.....	EXC+ BOXED £375.00
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LEICA FOMOR BLACK RANGEFINDER.....	MINT CASED £175.00
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BRONICA 150mm F3.5 ZENANON E MC.....	MINT BOXED £195.00
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BRONICA 150mm F4 E.....	MINT - £99.00
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MAMMY 180mm F4.5 SEKOR RZ.....	MINT - £195.00
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Nikon 60mm f2.8 "G" IF-ED AF-S MICRO NIKKOR.....	MINT BOXED £275.00
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Nikon 300mm F4 "D" IF-ED AF-S AS NEW.....	MINT BOXED AS NEW £945.00
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Read our D810 review on our blog at wex.co.uk/blog

The new Nikon D5 – A flagship power

Equipped with Nikon's incredible next-generation 153-point AF system, the D5 keeps you on track whether you're shooting the race or the red carpet. Coverage is exceptionally wide, and a new buffer allows up to 200 NEF (RAW) images to be captured during one high-speed burst. New image and metering sensors deliver phenomenally accurate subject recognition and image detail. The highest expanded sensitivity in Nikon's history frees you to shoot from bright sunlight to astronomical twilight. And for moviemakers who go to extremes, D-Movie now enables high-definition 4K/UHD movies to be recorded in-camera.

New D5 Body **£5199**



New D5 Body £5199



SONY A7R II
42.4 megapixels
5.0 fps
4K Video

A7R II **£2599**

A7R II Body **£2599**
A7S II Body **£2499**
A7R Body **£999**
A7 II Body **£1179**
A7S Body **£1499**



A6300
24.0 megapixels
11.0 fps
1080p movie mode

A6300 From **£999**

New A6300 Body **£999**
New A6300 + 16-50mm **£1099**
A6000 Body **£439**
A6000 + 16-50mm PZ **£499**



A68
24.0 megapixels
0 fps
1080p movie mode

A68 From **£479**

A68 Body **£479**
A68 + 18-55mm **£549**
A77 II Body **£764**
A77 II + 16-50mm **£1199**
A58 + 18-55mm **£399**
+ 55-200mm

RECOMMENDED A-MOUNT LENSES:
Sony 70-400mm f4.5-5.6 G SSM II **£1509**
Sony 70-300mm f4.5-5.6 G SSM **£689**
Sony 28-75mm f2.8 SAM **£569**
Sony 35mm f1.8 DT SAM **£149**



Panasonic GH4R
16.05 megapixels
12.0 fps
4K Video

GH4R From **£999**

New GH4R Body **£999**
£949 inc. £50 Cashback*
G7 Body **£467**



Panasonic GX8
20.03 megapixels
8.0 fps
4K Video

GX8 From **£599**

New GX8 Body **£599**
New GX8 + 12-60mm **£869**
£819 inc. £50 Cashback*

RECOMMENDED LENSES:
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Panasonic 100-300mm f4.0-5.6 LUMIX G Vario **£378**
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OLYMPUS PEN-F
20.3 megapixels
10.0 fps
1080p movie mode

NEW PEN-F From **£999**

New PEN-F from **£999**
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OM-D E-M1 + 12-50mm **£969**
OM-D E-M1 + 12-40mm **£1233**
OM-D E-M5 II Body **£749**
OM-D E-M5 II + 12-40mm **£1299**
OM-D E-M5 II + 12-50mm **£849**

RECOMMENDED LENSES:
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Olympus 12-40mm f2.8 Pro **£719**
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E-M10 II
16.3 megapixels
8.5 fps

E-M10 II From **£449**

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OM-D E-M10 II + 14-42mm **£549**
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6.5 fps
4K Video

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14.0 fps

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8 fps
1080p movie mode

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£769 inc. £80 Cashback*
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50.6 megapixels 5.0 fps 1080p movie mode

New 5DS Body £2699

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5.0 fps
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CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM

★★★★★ 'An excellent step up' Adam – Portsmouth

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10.0 fps
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6.0 fps
1080p movie mode
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5D Mark III Body £2299

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16.0 fps
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1080p movie mode

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1080p movie mode

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WG-30

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24x optical zoom.....



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20.1 megapixels.....



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20.1 megapixels.....

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Stylus Tough TG-860

Black, Silver & White.....




X100T

16.3 megapixels APS-C size sensor.....



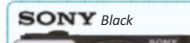
Fuji X70

16.3 megapixels.....



Fuji XP90

16.4 megapixels.....




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18.2 megapixels
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1080p movie mode

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21x optical zoom

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D5 Body - Pre Order	£5,199	D5500 + 18-140mm	£749	80-400mm f4.5-5.6 AFD VR	£1,699	300mm f2.8 G VR II	£4,129
D500 Body	£1,729	D3300 + AF-P18-55 VR	£319	200-500mm f5.6E ED VR	£1,149	400mm f2.8 FL ED VR	£10,399
D810	£2,139	10-24mm f3.5-4.5 DX	£639	20mm f1.8 G	£569	500mm f4E FL ED VR	£7,995
D810 + 24-120mm f4	£2,845	14-24mm f2.8	£1,315	24mm f1.8 G	£599	600mm f4E FL ED VR	£9,649
D810 + 24-70mm f2.8	£3,444	16-35mm f4 VR	£829	28mm f1.8 G	£489	800mm f5.6 FL VR+TC1.25	£12,995
D810 + 14-24mm f2.8	£3,525	16-85mm f3.5-5.6 VR DX	£479	35mm f1.8 G ED	£399	PC-E 24mm f3.5	£1,465
D750	£1,395	18-35mm f3.5-4.5	£489	35mm f1.4 G	£1,349	PC-E 45mm f2.8	£1,393
D750 + 24-120mm f4	£1,995	18-140mm f3.5-5.6 VR	£419	50mm f1.8 G	£159	2x TC-20 E III Converter	£339
D610	£999	18-200mm f3.5-5.6 VR II DX	£549	50mm f1.4 G	£329	1.4x TC-14 E III Converter	£429
D610 + 24-120mm f4	£1,789	18-300mm f3.5-5.6 VR DX	£739	58mm f1.4 G	£1,199	SB5000 Speedlight	£429
D7200 Body	£719	24-70mm f2.8E ED VR	£1,849	85mm f1.8 G	£377	SB700 Speedlight	£229
D7200 + 18-105mm VR	£889	24-120mm f4 VR	£749	85mm f1.4 G	£1,169	SB-R1C1 Commander	£549
D7100 Body	£619	28-300mm f3.5-5.6 VR	£699	NEW 300mm f4 EPF ED VR	£1,499	SU-800 Commander Unit	£269
D7100 + 18-105mm VR	£799	70-200mm f2.8 VR II	£1,679	105mm f2.8 Micro VR	£619	WT-5	£449
		70-200mm f4 VR	£999	85mm f3.5 Micro VR DX	£349	UK STOCK UK STOCK	

Hasselblad

New Hasselblad X1D-50C
Mirrorless camera

New X1D-50C + 45mm	£8,976
New X1D-50C	£7,188
New H6D - 100c	£27,120
New H6D - 50c	£21,480
H5D-50c	£12,714
H5D-50c Wi-Fi	£13,194
CFV-50c Digital Back	£6,995

See our Website for full list of Hasselblad lenses and accessories

ZEISS

OTUS 55mm f1.4	£2,799
OTUS 85mm f1.4	£3,019
OTUS 28mm f1.4	£3,630
15mm f2.8	£2,069
21mm f2.8 Milvus	£1,169
25mm f2	£1,188
28mm f2	£899
35mm f2 Milvus	£745
35mm f1.4	£1,346
50mm f1.4 Milvus	£854
50mm f2 Milvus	£949
85mm f1.4 Milvus	£1,379
100mm f2 Milvus Macro	£1,299
135mm f2	£1,599

Fuji/Sony Mount

Touti 12mm f2.8	£629
Touti 32mm f1.8	£419
Touti 50mm f2.8 Macro	£499

We also stock 2M mount lenses for Leica M / Zeiss Ikon / Voigtlander

Leica

S (type 007) Body	£11,995
S-E Body + 70mm S Lens	£7,995
M-P (type 240) Silver/Black	£5,064
M (type 240) Silver/Black	£4,650
New SL body + 24-90mm	£7,995
Monochrom (type 246) Black	£5,249
M (242) Black	£3,949
T body + 23mm Lens	£2,095
T body + 18-56mm Lens	£1,949
X (type 113) Silver/Black	£1,299
X-E (type 102)	£999
D-Lux (type 109)	£749
V-Lux (type 114)	£799
New 28mm f2 and 28mm f2.8 Phone	£510

Leica SPORT OPTICS

8x20 Monovid	£339
8x20 Trinovid BCA	£334
10x25 Trinovid BCA	£375
8x20 Ultravid BR	£375
10x25 Ultravid BR	£535
8x20 Ultravid BL (Leather)	£561
10x25 Ultravid BL (Leather)	£578
8x32 Ultravid HD - Plus	£1,350
10x32 Ultravid HD - Plus	£1,375
New 8x42 Trinovid HD	£745
New 10x42 Trinovid HD	£789
8x42 Ultravid HD	£1,399
Monovid	£339
10x42 Ultravid HD-Plus	£1,399
8x42 Ultravid HD-Plus	£1,449
10x42 Ultravid HD-Plus	£1,499
10x50 Ultravid HD - Plus	£1,575
12x50 Ultravid HD - Plus	£1,665

FUJIFILM

X-T2 Body - Pre Orders taken	£1,399
X-T1 + 18-55mm	£999
X-T1 Body	£799
X-T1 Graphite Body	£999
X100T Silver /Black	£794
X-Pro2 Body	£1,349
X70	£539
XF 16-55mm f2.8 R LM WR	£849
XF 10-24mm f4 OIS	£769
New XF 35mm f2	£309
XF 50-140mm f2.8 OIS + 1.4X	£1,189
XF 100-400 OIS WR + 1.4X	£1,549
XF 14mm f2.8	£689
XF 16mm f1.4 R WR	£769
XF 23mm f1.4	£689
XF 60mm f2.4 R	£459
XF 56mm f1.2	£769
XF 90mm f2 R LM WR	£689

See website for full listing Cash back available

SWAROVSKI

8X25 Pocket CL Green/Black	£504
10X25 Pocket CL Green/Black	£540
8x32 EL Field Pro	£1,475
10x32 EL Field Pro	£1,495
8.5x42 EL Field Pro	£1,800
10x42 EL Field Pro	£1,820
10x50 EL Field Pro	£1,935
12x50 EL Field Pro	£1,955
8x42 EL Range WB	£2,195
10x42 EL Range WB	£2,268
ATX 25-60x95 Spotting Scope	£2,600
ATX 25-60x65 Spotting Scope	£2,150
ATX 80-400 Angled + 25-50x scope	£1,999
ATX 65-HD Angled + 25-50x scope	£1,539

GoPro

NEW Session Camera	£229
Hero4 Black	£329
Hero4 Silver	£250
Hero+	£149

See Website for full list of GoPro Mounts and accessories

SIGMA

Nikon/Canon Fit (3 Year warranty)

8-16mm f4-5.6 DC	£499
17-50mm f2.8 DC OS	£279
10-20mm f3.5 DC	£329
12-24mm 4.5-5.6 DG MKII	£529
17-70mm f2.8-4 DC C	£279
18-35mm f1.8 DC Art	£549
18-250mm f3.5-6.3 DC	£279
18-300mm f3.5-6.3 DC C	£349
24-35mm f2 DG Art	£699
24-105mm f4 DG Art	£599
50-500mm f4.5-6.3 DG	£849
70-200mm f2.8 DG	£729
150-600mm f5-6.3 DG C	£739
150-600mm f5-6.3 DG S	£1,199
35mm f1.4 DG Art	£599
50mm f1.4 DG Art	£579
24mm f1.4 DG Art	£599
20mm f1.4 DG Art	£629
105mm f2.8 Macro DG	£1,099

Manfrotto

190XPRO3	£159	494RC2	£46
190XP4	£169	496RC2	£57
190XP3	£299	498RC2	£57
190XP4	£299	460MC	£299
055XPRO3	£179	804RC2	£57
055XPRO3	£359	MHXPRO-3W	£109
055XPRO4	£374	410 Geared	£153
Befree AL	£149	MVH502AH	£105
Befree Carbon	£279	MVH500AH	£122

Free monopod with carbon tripods

3 LEGGED THING

Roger Evo3	£249	PUNKS	
Brian Evo3	£299	Vvy Evo3	£129
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INDURO

AT113/AT114	£99	CT113/CT114	£219
AT213/AT214	£118	CT213/CT214	£257
AT1313	£149	CT313/CT314	£357
AT1413	£175	CT414	£429
Short Columns aluminium/carbon from £20			
Stealth Series Carbon Fibre Tripods:			
CLT204	£260	CTL304L	£315
CLT303	£269	CTL404L	£387
Grand Series Stealth Carbon Fibre Tripods:			
GIT303	£387	GIT304L	£432
GIT304	£399	GIT305L	£449
Heads			
BHD0 E98/BHD1	£115	BHD2 E129/BHD3	£153
BHL1 E175/BHL2	£224	BHL3 E262/GHB2	£349

BOWENS

1000Pro 2 Head	£1566	500R 3 Head Kit	£1437
750Pro 2 Head	£1253	500R 2 Head Kit	£895
500Pro 2 Head	£1139	500C 2 Head Kit	£857

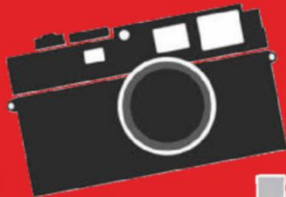
See full range of Bowens softboxes, stands and other accessories on our website

Profoto

B1 TTL Air Head	£1,632	B1 2 Head kit	£3,500
Air Remote TTL	£312	B2 To Go kit	£1,495
B1 Location Kit	£3,060	B2 Location kit	£1,994

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18-135mm F3.5-5.6 OIS WR XF.....	E++ £399
18-55mm F2.8-4 XF.....	E+ / E++ £199 - £299
18mm F2 XF R.....	E++ £179
23mm F1.4 XF R.....	Mint- £489
27mm F2.8 XF.....	E++ £195
55-200mm F3.5-4.8 OIS XF.....	E++ / Mint- £379 - £389
90mm F2.8 LM WR XF.....	E++ £529
Zeiss 12mm F2.8 Touit X.....	Mint- £549

4/3rds Lenses

Olympus 7-14mm F4 ED Zuiko.....	E++ £589 - £599
Olympus 8mm F3.5 FishEye Zuiko D.....	Mint- £329
Sigma 10-20mm F4-5.6 EX DC HSM.....	E+ £149
Olympus 11-22mm F2.8-3.5 ZuikoE+ / Mint- £195 - £249	
Olympus 12-60mm F2.8-4 ED SWD.....	E+ / Mint- £259 - £349
Panasonic 14-150mm F3.5-5.6 Asph.....	E++ £489
Olympus 14-35mm F2.8 SWD.....	E++ £449
Olympus 14-42mm F3.5-5.6 Zuiko.....	E++ £59
Olympus 14-45mm F3.5-5.6 Zuiko.....	As Seen £29
Panasonic 14-50mm F2.8-3.5 OIS Asph.....	E++ £149
Olympus 14-54mm F2.8-3.5 MkII.....	Mint- £249
Olympus 14-54mm F2.8-3.5 Zuiko.....	E+ / E++ £129
Olympus 18-180mm F3.5-6.3 Zuiko.....	E++ £199
Olympus 300mm F2.8 Zuiko.....	E++ £2,189
Olympus 35mm F3.5 Macro Zuiko.....	E++ £129
Olympus 40-150mm F4.5-6.0 ED Zuiko E+ / E++ £39 - £49	
Olympus 50-200mm F2.8-3.5 SWD.....	E+ / Mint- £399 - £429
Olympus 50-200mm F2.8-3.5 Zuiko.....	E++ £295
Olympus 50mm F2.8 ED Macro Zuiko.....	E++ / Mint- £199 - £249
Olympus 70-300mm F4-5.6 ED Zuiko.....	Mint- £199
Olympus EC14 Tele Converter.....	E++ £199
Olympus EC20 2x Tele Converter E++ / Mint- £199 - £229	

Micro 4/3rds Lenses

Samyang 7.5mm F3.5 UMC Fisheye.....	E++ £179
Olympus 12-40mm F2.8 M.ZuikoE++ / Mint- £495 - £499	
Panasonic 14-42mm F3.5-5.6 Asph OIS.....	E+ / Mint- £59 - £79
Olympus 14-42mm F3.5-5.6 EZ M.Zuiko.....	Mint- £129
Olympus 14-42mm F3.5-5.6 M.Zuiko II R.....	E++ / Mint- £79 - £89
Panasonic 14-55mm F3.5-5.6 ASPH G Vario.....	E++ £129 - £149
Olympus 17mm F1.8 M.Zuiko Black.....	E++ / Mint- £279
Sigma 19mm F2.8 DN* T.....	Mint- £89
Panasonic 20mm F1.7 G Pancake.....	E++ £159
Voigtlander 25mm F0.95 Nokton.....	E+ £349
Olympus 25mm F1.8 M.Zuiko - Black.....	E+ / Mint- £199 - £219
Panasonic 35-100mm F2.8 GX OIS Vario.....	Mint- £649
Olympus 40-150mm F2.8 M.Zuiko Pro.....	Mint- £799
Olympus 40-150mm F4-5.6 R ED M.Zuiko.....	E++ £99
Panasonic 45-200mm F4-5.6 OIS.....	E++ £159 - £169
Olympus 45mm F1.8 M.Zuiko.....	Mint- £139
Olympus 75mm F1.8 ED Black M.Zuiko.....	Mint- £489
Olympus 75mm F1.8 ED Silver M.Zuiko.....	E++ £499
Olympus MC-14 1.4x Teleconverter.....	E++ £219

Sony NEX Lenses

16-70mm F4 ZA OSS.....	Mint- £489
18-200mm F3.5-6.3 OSS.....	E++ £339
18-55mm F3.5-5.6 OSS.....	Mint- £89
24-70mm F4 FE ZA OSS.....	E++ / Mint- £589 - £629
55-210mm F4.5-6.3 OSS.....	Mint- £119
Sigma 18-300mm F3.5-6.3 DC OS + MC-11.....	Mint £389
Sigma 19mm F2.8 DN.....	Mint- £89
Zeiss 32mm F1.8 Touit E.....	Mint £269

Bronica ETRS/Si

ETRSi Complete + AEII Prism.....	E+ £349
ETRSi Complete.....	E+ / E++ £289 - £339
ETRS Complete + AEII Prism + Speedgrip E.....	E+ £279
ETRS Body + WLF.....	E+ £89
ETR Body Only.....	E+ £79
45-90mm F4.5-6.5 PE.....	E++ £399
50mm F2.8 PE.....	E++ £149
70-140mm F4.5 PE.....	E++ £599
100mm F4 E Macro.....	E+ £149
150mm F3.5 E.....	As Seen / E+ £29 - £109
150mm F3.5 PE.....	E+ / E++ £99 - £119
180mm F4.5 PE.....	E+ £159
200mm F4.5 E.....	E+ / E++ £69 - £179
200mm F5.6 E.....	E++ £79
250mm F5.6 E.....	E+ / E++ £79 - £129
250mm F5.6 PE.....	E++ £99
220 E Mag.....	E++ £15

220 Ei Mag.....	E++ £25
Polaroid Mag E.....	E+ £20 - £25
Extension Tube E14.....	E+ / Unused £29 - £79
Extension Tube E42.....	E++ £39
Pro Shade E.....	E+ £25

Canon EOS

EOS 1V + BP-E1 Battery Grip.....	E+ £219
EOS 1V Body Only.....	E+ £199 - £329
EOS 1N RS Body Only.....	E++ £229
EOS 1N Body Only.....	E+ £79 - £89
EOS 1 + E1 Booster.....	As Seen / E+ £79
EOS 1 Body Only.....	E+ £79 - £89
EOS 3 Body Only.....	As Seen / E+ £59 - £99
EOS 30 Body Only.....	E++ £35 - £119
EOS 30 Date Body Only.....	E+ £49
EOS 30E Body Only.....	As Seen £39
EOS 30V Date Body Only.....	E++ £49
EOS 5 Body Only.....	E+ £59
EOS RT Body Only.....	Unused £149
8-15mm F4 L Fisheye USM.....	E++ £749
10-22mm F3.5-4.5 EFS.....	E+ / Mint- £249 - £279
14mm F2.8 L USM.....	Exc £499
14mm F2.8 L USM II.....	E+ / E++ £999 - £1,049
15mm F2.8 EF Fisheye.....	E++ £379
15-85mm F3.5-5.6 IS USM.....	Mint- £389
16-35mm F2.8 L USM.....	E++ £549
17-35mm F2.8 L USM.....	E+ £349
17-40mm F4 L USM.....	E++ £339
18-55mm F3.5-5.6 EFS.....	E+ / E++ £39 - £49
18-55mm F3.5-5.6 EFS III.....	E++ £49
18-55mm F3.5-5.6 EFS IS.....	E+ / E++ £59 - £79
18-55mm F3.5-5.6 IS STM.....	E++ / Mint- £79 - £89
20mm F2.8 USM.....	E+ £179 - £199
20-35mm F3.5-4.5 USM.....	E++ £159
22mm F2 STM.....	Mint- £89
24mm F3.5 L TSE.....	E+ / Mint £699 - £749
24mm F3.5 L TSE MkII.....	E+ / Mint- £1,049 - £1,149
24-70mm F2.8 L USM.....	E+ / E++ £579 - £689
24-70mm F4 L IS USM.....	Mint- £489 - £579
24-105mm F4 L IS USM.....	Exc / E+ £349 - £429
28mm F1.8 USM.....	E++ £279
28mm F2.8 EF.....	E++ £99
35-350mm F3.5-5.6 L USM.....	Exc £499
45mm F2.8 TS-E.....	E++ £799
50mm F1.0 L USM.....	Mint- £2,750
50mm F1.2 L USM.....	E++ / Mint- £765 - £799
50mm F1.4 USM.....	E++ / Mint- £169 - £199
50mm F1.8 EF Mk1.....	E++ £99 - £115
55-250mm F4-5.6 EFS IS.....	E++ £249
60mm F2.8 EFS Macro.....	E++ / Mint- £239 - £289
70-200mm F2.8 L IS USM II.....	Mint- £1,189 - £1,239
70-200mm F2.8 L USM.....	E++ £529 - £549
70-200mm F4 L IS USM.....	E++ / Mint- £599 - £629
70-200mm F4 L USM.....	E+ / E++ £279 - £339
70-300mm F4-5.6 IS USM.....	E++ £239
75-300mm F4-5.6 IS.....	E++ £59
75-300mm F4-5.6 IS USM.....	E+ / E++ £189 - £199
75-300mm F4-5.6 USM III.....	E+ / E++ £59 - £79
80-200mm F4.5-5.6 EF III.....	E+ / E++ £39 - £49
80-200mm F4.5-5.6 USM.....	E+ £49
85mm F1.2 L USM.....	E++ £799
85mm F1.2 L USM MkII.....	E++ £949
85mm F1.8 USM.....	E+ / Mint- £179 - £199
100mm F2.8 L Macro IS USM.....	E++ / Mint- £489 - £499
100mm F2.8 USM Macro.....	E+ / E++ £239 - £289
100-400mm F4.5-5.6 L IS USM.....	E+ £679
300mm F2.8 L IS USM.....	Exc / Mint- £1,789 - £2,499
300mm F4 L IS USM.....	E+ £529 - £589
300mm F4 L USM.....	Exc £389
400mm F2.8 L IS USM.....	Exc / Mint- £3,499 - £3,889
400mm F4 DO IS USM.....	E++ £2,889
400mm F5.6 L USM.....	E+ / Mint- £679 - £729
600mm F4 L USM.....	Exc £2,485
Contax 35-70mm F3.4 MM.....	E++ £279
Contax 35-135mm F3.3-4.5 MM.....	E++ £429
Sigma 12-24mm F4.5-5.6 EX DG HSM.....	E+ / E++ £259 - £299
Sigma 15-300mm F3.5-4.5 EX DG.....	E+ £179
Sigma 17-70mm F2.8-4 DC OS Macro HSM.....	Mint- £219
Sigma 18-250mm F3.5-6.3 DC OS HSM.....	E++ £179
Sigma 50mm F1.4 EX DG HSM.....	E++ £219
Sigma 50mm F2.8 EX DG Macro.....	E++ £149
Sigma 50-500mm F4-6.3 Apo DG HSM.....	E++ £499
Sigma 70mm F2.8 EX DG Macro.....	E++ £179
Sigma 70-200mm F2.8 EX Apo HSM.....	E+ £219

Sigma 70-210mm F2.8 Apo.....	E+ £99
Sigma 70-300mm F4-5.6 Apo Macro.....	E++ £49
Sigma 150-500mm F5-6.3 Apo DG OS HSM.....	E+ £399
Sigma 150mm F2.8 EX DG Macro HSM.....	E++ £299 - £319
Sigma 170-500mm F5-6.3 Apo.....	E+ £149
Sigma 300mm F2.8 Apo.....	Unused £299
Sigma 300mm F2.8 Apo DG HSM.....	E++ £1,289
Sigma 300mm F2.8 Apo EX DG HSM.....	E++ £1,499
Sigma 300mm F4 Apo.....	E+ / E++ £149 - £159
Sigma 400mm F5.6 AF.....	E+ £79
Sigma 400mm F5.6 Apo.....	E+ £79 - £125
Sigma 400mm F5.6 Apo.....	E+ £129
Tamron 10-24mm F3.5-4.5 Di II LD Asph.....	E++ £249
Tamron 28-75mm F2.8 XR Di.....	Mint- £199
Tamron 35mm F1.8 Di VC USD.....	E++ £379
Tamron 70-200mm F2.8 SP LD.....	E+ £269
Tamron 70-300mm F4-5.6 Di.....	E++ £59
Tamron 70-300mm F4-5.6 Di VC USD.....	E++ £189
Tamron 90mm F2.8 SP AF Macro.....	E++ £219
Tamron 180mm F3.5 Di Macro.....	E+ £299
Tokina 10-17mm F3.5-4.5 DX Fisheye.....	Exc Demo £469
Tokina 12-24mm F4 ATX PRO SD.....	E++ £199
Tokina 28-80mm F2.8 ATX Pro.....	E++ £179
Tokina 35mm F2.8 Macro DX ATX.....	E++ £245
Tokina 50-135mm F2.8 DX ATX.....	E++ £299
Tokina 300mm F2.8 ATX SD.....	E+ £599
Walimex 14mm F2.8 Pro.....	Mint- £199
Zeiss 21mm F2.8 ZE.....	E++ / Mint- £589 - £599
Zeiss 28mm F2 ZE.....	Exc / E+ £399 - £465
Zeiss 35mm F2 ZE.....	E+ £549
Sigma 1.4x AF Tele Converter.....	E+ £59
Sigma 1.4x AF EX DG Converter.....	Mint- £79
Kenko 1.4x Converter DGX Pro300.....	E++ £79
1.4x EF II Extender.....	E++ £179
1.4x EF MkII Extender.....	Mint- £249
2x EF Extender.....	As Seen / E++ £79 - £159
2x EF II Extender.....	E++ / Mint- £169 - £179
2x EF MkII Extender.....	E++ £155
2x EF MkIII Extender.....	Mint- £239 - £259
300EX Speedlite.....	E+ / E++ £9 - £29
380EX Speedlite.....	E+ £39
420EX Speedlite.....	E+ / E++ £59 - £65
420EZ Speedlite.....	E+ £25
430EX II Speedlite.....	E++ £129
430EZ Speedlite.....	E+ / E++ £25 - £29
540EZ Speedlite.....	E+ / E++ £29 - £39
550EX Speedlite.....	E+ £79 - £89
580EX Speedlite.....	E+ £139
600EX-RT Speedlite.....	E++ £349
Mez 15 MS-1 Flash.....	E++ £179
Metz 50AF1 Digital.....	E++ £79
Nissin Di622 Speedlite.....	E+ £59
Sigma EF-610 DG ST Flash.....	E++ £49
ML3 Macrolite.....	E++ £45
MR-14EX Macro Ringlite.....	E+ / E++ £189 - £199
MT-24EX Macro Ringlite.....	E++ £489
ST-E2 Transmitter.....	E+ / E++ £59 - £69

Contax 645 Series

645 Complete.....	E++ £1,789
35mm F3.5 Distagon.....	Exc / Mint- £399 - £449
45mm F2.8 Distagon.....	E+ / E++ £369 - £489
45-90mm F4.5 Vario.....	E+ / E++ £1,299 - £1,499
120mm F4 Apo Macro.....	E+ / E++ £549 - £899
140mm F2.8 Sonnar.....	E+ / Mint- £349 - £599
210mm F4 Sonnar.....	E+ / Mint- £349 - £499
350mm F4 Tele Apo Tessar.....	E++ £3,999
1.4x Mutar Converter.....	Mint- £499
220 Vacuum Film Insert.....	E++ / Mint- £89 - £99
645 Aluminium Roller Case.....	E+ £85
GB71 Hood.....	E+ / E++ £49 - £79
GB72 Hood.....	E+ £59
GB73 Hood.....	E++ £49
GB74 Hood (210mm).....	E+ £39
H10 Digital Back.....	As Seen £499
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Canon EOS 1D MkIII Body Only.....	As Seen £199
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Nikon D50 Body Only.....	E++ £79
Nikon D40 Body Only.....	E+ £49
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Compatibles: PGI5 Black 27ml CLI8 Colours 13ml PGI5/CLI8 Set of 5 PGI520 Black 19ml CLI521 Colours 9ml PGI520/CLI521 Set of 5 PGI525 Black 19ml CLI526 Colours 9ml PGI525/CLI526 Set of 5 PGI550XL Black 25ml CLI551XL Colours 12ml PGI550/CLI551XL Set of 5 BCI6 Colours 15ml PG40 Black 28ml CLI41 Colour 24ml PG50 Black 28ml CLI51 Colour 24ml PG510 Black 11ml CLI511 Colour 11ml PG512 Black 18ml CLI513 Colour 15ml PG540XL Black 21ml CLI541XL Colour 15ml PG545XL Black 15ml PG546XL Black 21ml	£4.99 £3.99 £19.99 £4.99 £3.99 £19.99 £4.99 £19.99 £4.99 £19.99 £2.99 £12.99 £16.99 £12.99 £14.99 £13.99 £15.99 £13.99 £15.99 £13.99 £14.99 £11.99 £12.99	T0481-T0486 Seahorse Inks Originals: Set of 6 Colours 13ml each Set of 6 Colours 13ml each Set of 6 Colours 13ml each	£69.99 £16.99 £19.99 £19.99 £19.99
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Compatibles: PGI5 Black 27ml CLI8 Colours 13ml PGI5/CLI8 Set of 5 PGI520 Black 19ml CLI521 Colours 9ml PGI520/CLI521 Set of 5 PGI525 Black 19ml CLI526 Colours 9ml PGI525/CLI526 Set of 5 PGI550XL Black 25ml CLI551XL Colours 12ml PGI550/CLI551XL Set of 5 BCI6 Colours 15ml PG40 Black 28ml CLI41 Colour 24ml PG50 Black 28ml CLI51 Colour 24ml PG510 Black 11ml CLI511 Colour 11ml PG512 Black 18ml CLI513 Colour 15ml PG540XL Black 21ml CLI541XL Colour 15ml PG545XL Black 15ml PG546XL Black 21ml	£4.99 £3.99 £19.99 £4.99 £3.99 £19.99 £4.99 £19.99 £4.99 £19.99 £2.99 £12.99 £16.99 £12.99 £14.99 £13.99 £15.99 £13.99 £15.99 £13.99 £14.99 £11.99 £12.99	T0711-T0714 Cheetah Inks Originals: Set of 4 Black 7.4ml Colours 5.5ml each Compatibles: Set of 4 Black 7.4ml Colours 5.5ml each	£32.99 £8.99 £8.99 £14.99 £4.99 £3.99
Compatibles: PGI5 Black 27ml CLI8 Colours 13ml PGI5/CLI8 Set of 5 PGI520 Black 19ml CLI521 Colours 9ml PGI520/CLI521 Set of 5 PGI525 Black 19ml CLI526 Colours 9ml PGI525/CLI526 Set of 5 PGI550XL Black 25ml CLI551XL Colours 12ml PGI550/CLI551XL Set of 5 BCI6 Colours 15ml PG40 Black 28ml CLI41 Colour 24ml PG50 Black 28ml CLI51 Colour 24ml PG510 Black 11ml CLI511 Colour 11ml PG512 Black 18ml CLI513 Colour 15ml PG540XL Black 21ml CLI541XL Colour 15ml PG545XL Black 15ml PG546XL Black 21ml	£4.99 £3.99 £19.99 £4.99 £3.99 £19.99 £4.99 £19.99 £4.99 £19.99 £2.99 £12.99 £16.99 £12.99 £14.99 £13.99 £15.99 £13.99 £15.99 £13.99 £14.99 £11.99 £12.99	T0791-T0796 Owl Inks Originals: Set of 6 Colours 11.1ml each Compatibles: Set of 6 Colours 11.1ml each Set of 6 Colours 11.1ml each	£72.99 £12.99 £19.99 £3.99 £19.99 £3.99
Compatibles: PGI5 Black 27ml CLI8 Colours 13ml PGI5/CLI8 Set of 5 PGI520 Black 19ml CLI521 Colours 9ml PGI520/CLI521 Set of 5 PGI525 Black 19ml CLI526 Colours 9ml PGI525/CLI526 Set of 5 PGI550XL Black 25ml CLI551XL Colours 12ml PGI550/CLI551XL Set of 5 BCI6 Colours 15ml PG40 Black 28ml CLI41 Colour 24ml PG50 Black 28ml CLI51 Colour 24ml PG510 Black 11ml CLI511 Colour 11ml PG512 Black 18ml CLI513 Colour 15ml PG540XL Black 21ml CLI541XL Colour 15ml PG545XL Black 15ml PG546XL Black 21ml	£4.99 £3.99 £19.99 £4.99 £3.99 £19.99 £4.99 £19.99 £4.99 £19.99 £2.99 £12.99 £16.99 £12.99 £14.99 £13.99 £15.99 £13.99 £15.99 £13.99 £14.99 £11.99 £12.99	T0801-T0806 Hummingbird Inks Originals: Set of 6 Colours 7.4ml each Compatibles: Set of 6 Colours 7.4ml each Set of 6 Colours 7.4ml each	£49.99 £8.99 £19.99 £3.99 £19.99 £3.99
Compatibles: PGI5 Black 27ml CLI8 Colours 13ml PGI5/CLI8 Set of 5 PGI520 Black 19ml CLI521 Colours 9ml PGI520/CLI521 Set of 5 PGI525 Black 19ml CLI526 Colours 9ml PGI525/CLI526 Set of 5 PGI550XL Black 25ml CLI551XL Colours 12ml PGI550/CLI551XL Set of 5 BCI6 Colours 15ml PG40 Black 28ml CLI41 Colour 24ml PG50 Black 28ml CLI51 Colour 24ml PG510 Black 11ml CLI511 Colour 11ml PG512 Black 18ml CLI513 Colour 15ml PG540XL Black 21ml CLI541XL Colour 15ml PG545XL Black 15ml PG546XL Black 21ml	£4.99 £3.99 £19.99 £4.99 £3.99 £19.99 £4.99 £19.99 £4.99 £19.99 £2.99 £12.99 £16.99 £12.99 £14.99 £13.99 £15.99 £13.99 £15.99 £13.99 £14.99 £11.99 £12.99	T0871-T0879 Flamingo Inks Originals: Set of 8 Colours 11.4ml each Compatibles: Set of 8 Colours 11.4ml each Set of 8 Colours 11.4ml each	£66.99 £9.99 £27.99 £3.99 £27.99 £3.99
Compatibles: PGI5 Black 27ml CLI8 Colours 13ml PGI5/CLI8 Set of 5 PGI520 Black 19ml CLI521 Colours 9ml PGI520/CLI521 Set of 5 PGI525 Black 19ml CLI526 Colours 9ml PGI525/CLI526 Set of 5 PGI550XL Black 25ml CLI551XL Colours 12ml PGI550/CLI551XL Set of 5 BCI6 Colours 15ml PG40 Black 28ml CLI41 Colour 24ml PG50 Black 28ml CLI51 Colour 24ml PG510 Black 11ml CLI511 Colour 11ml PG512 Black 18ml CLI513 Colour 15ml PG540XL Black 21ml CLI541XL Colour 15ml PG545XL Black 15ml PG546XL Black 21ml	£4.99 £3.99 £19.99 £4.99 £3.99 £19.99 £4.99 £19.99 £4.99 £19.99 £2.99 £12.99 £16.99 £12.99 £14.99 £13.99 £15.99 £13.99 £15.99 £13.99 £14.99 £11.99 £12.99	T0961-T0969 Husky Inks Originals: Set of 8 Colours 11.4ml each Compatibles: Set of 8 Colours 11.4ml each Set of 8 Colours 11.4ml each	£69.99 £8.99 £27.99 £3.99 £27.99 £3.99
Compatibles: PGI5 Black 27ml CLI8 Colours 13ml PGI5/CLI8 Set of 5 PGI520 Black 19ml CLI521 Colours 9ml PGI520/CLI521 Set of 5 PGI525 Black 19ml CLI526 Colours 9ml PGI525/CLI526 Set of 5 PGI550XL Black 25ml CLI551XL Colours 12ml PGI550/CLI551XL Set of 5 BCI6 Colours 15ml PG40 Black 28ml CLI41 Colour 24ml PG50 Black 28ml CLI51 Colour 24ml PG510 Black 11ml CLI511 Colour 11ml PG512 Black 18ml CLI513 Colour 15ml PG540XL Black 21ml CLI541XL Colour 15ml PG545XL Black 15ml PG546XL Black 21ml	£4.99 £3.99 £19.99 £4.99 £3.99 £19.99 £4.99 £19.99 £4.99 £19.99 £2.99 £12.99 £16.99 £12.99 £14.99 £13.99 £15.99 £13.99 £15.99 £13.99 £14.99 £11.99 £12.99	T1571-T1579 Turtle Inks Originals: Set of 8 Colours 25.9ml each Compatibles: Set of 8 Colours 25.9ml each	£149.99 £18.99 £18.99 £18.99
Compatibles: PGI5 Black 27ml CLI8 Colours 13ml PGI5/CLI8 Set of 5 PGI520 Black 19ml CLI521 Colours 9ml PGI520/CLI521 Set of 5 PGI525 Black 19ml CLI526 Colours 9ml PGI525/CLI526 Set of 5 PGI550XL Black 25ml CLI551XL Colours 12ml PGI550/CLI551XL Set of 5 BCI6 Colours 15ml PG40 Black 28ml CLI41 Colour 24ml PG50 Black 28ml CLI51 Colour 24ml PG510 Black 11ml CLI511 Colour 11ml PG512 Black 18ml CLI513 Colour 15ml PG540XL Black 21ml CLI541XL Colour 15ml PG545XL Black 15ml PG546XL Black 21ml	£4.99 £3.99 £19.99 £4.99 £3.99 £19.99 £4.99 £19.99 £4.99 £19.99 £2.99 £12.99 £16.99 £12.99 £14.99 £13.99 £15.99 £13.99 £15.99 £13.99 £14.99 £11.99 £12.99	T7601-T7609 Killer Whale Originals: Set of 9 Colours 25.9ml each	£169.99 £18.99

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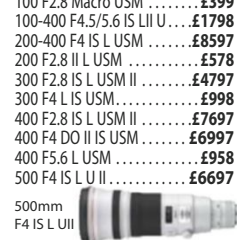
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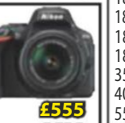
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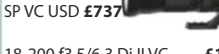
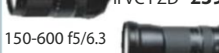
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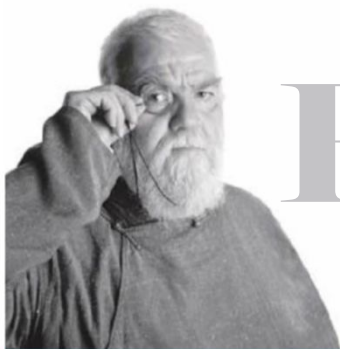
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Final Analysis

Roger Hicks considers...

'Still life', c1900, by Gabriel Lippmann

Photographs by winners of the Nobel Prize are rare enough in this column; photographs taken with the processes they invented are even rarer. This picture, taken by Professor Lippmann (1845-1921), qualifies on both counts: he invented an interference process for direct colour photography with which he took this picture, and he won the Nobel Prize in 1908. The process is fantastically complicated, involving an ultra-thin emulsion in contact with liquid mercury.

As this illustration from the Smithsonian Report of 1901 illustrates, though, a Lippmann image does offer the possibility of making photomechanical reproductions. A Hoen & Co of Baltimore, Maryland, USA, made this picture, and I chose it for three reasons.

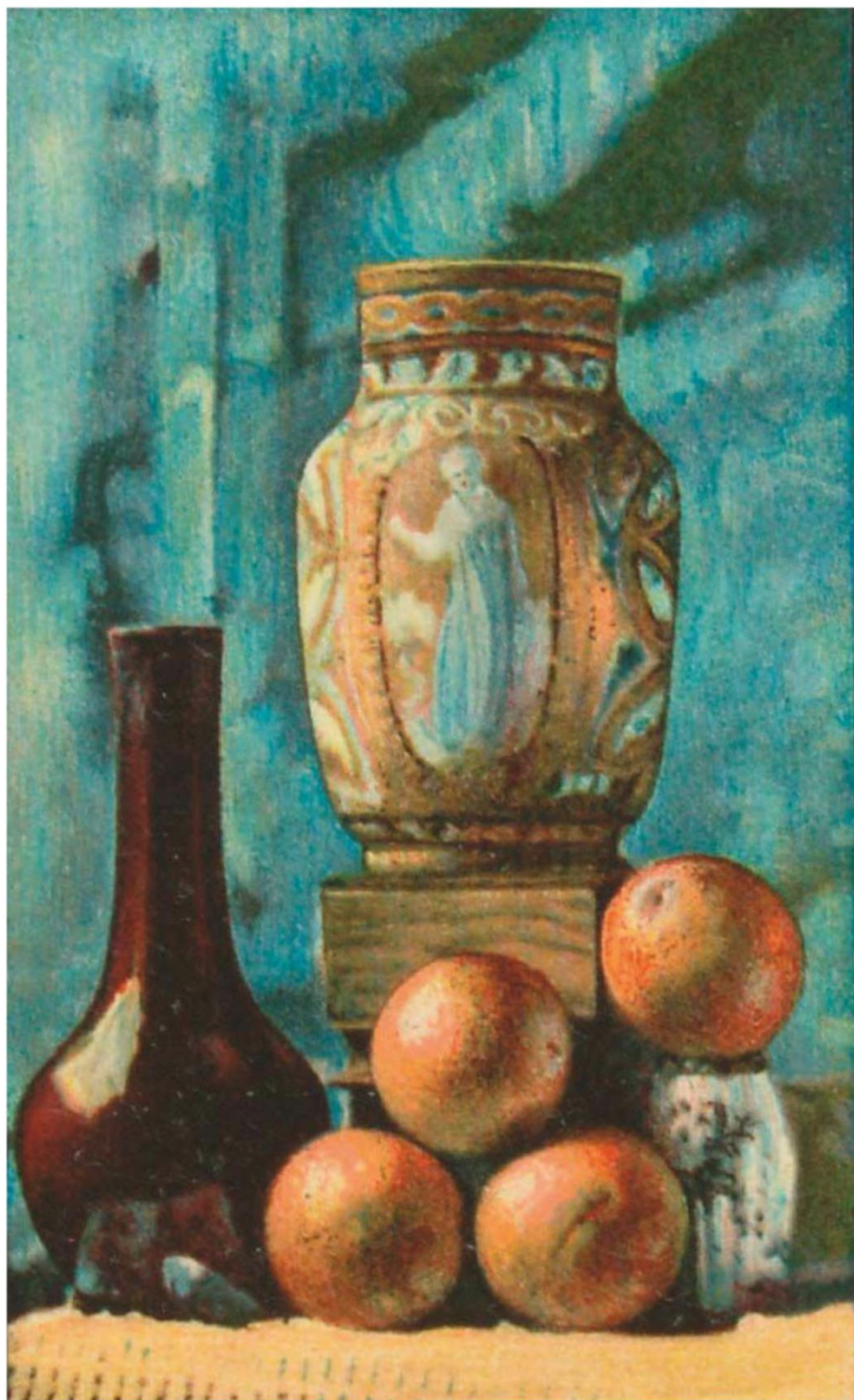
First, it's very striking. Early colour photographers often wanted to scream *colour* as loudly as possible. What fascinated me here was the way in which Prof Lippmann managed to incorporate both additive (red, green and blue) and subtractive (cyan, magenta and yellow) colours in a harmonious whole.

Light wavelengths

Second, it is technically fascinating. The Lippmann process is sometimes touted as the only objective colour photography, in that the interference process records actual wavelengths of light instead of recreating colours with pigments or dyes.

Third, it is a magnificent illustration of how our expectations change. Many readers will remember when colour illustrations in newspapers were a novelty. Now, they are commonplace. And yet, the Smithsonian did not reproduce this picture because it was a good still life. No, it was reproduced simply because it was a colour photograph, and colour photographs were an extraordinary achievement.

Anyone who denies that technology plays a central role in art is talking nonsense. Try taking a colour photograph before the invention of colour photography, for example. Yes, you can make other kinds of art, but you can't make that particular kind of art. This is equally true of good art, bad art, clichéd art and original art – someone has to invent the technology first. It's even true of Instagram filters. As I said, good art, bad art, clichéd art and original art... AP



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Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Paolo Pellegrin.**

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Image courtesy of Andy Rouse

Breaking the boundaries of high-speed shooting, the EOS-1D X II can shoot up to 14 fps with full AF / AE tracking or up to 16 fps in Live View, thanks to the speed of DIGIC 6+ processors and the new mirror drive system.

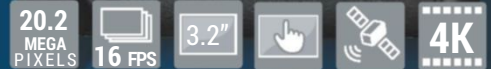


Image courtesy of Andy Rouse

The power of 4K resolution brings your stories to life. Shoot internally on CFast 2.0™ (recommended) media in 4K (4096 x 2160) up to 60p or Full HD up to 120p for slow motion creativity.



Use all 61 AF points together, or group them into moveable zones that cover off-center subjects. Alternatively, select just a single AF point to focus precisely on a specific part of the scene.



Purchase Canon EOS-1D X Mark II & claim a **FREE** SanDisk 64GB Extreme PRO® CFast™ 2.0 Memory Card & Card Reader. Offer available for purchases between 02.02.2016 & 03.10.2016 inclusive.

Match the Canon EOS-1D X Mark II with the lens you need to capture that perfect moment, and claim a reward of up to £590!

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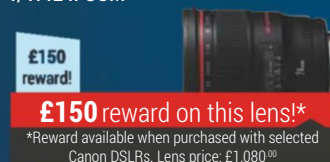
Canon TS-E 17mm
f/4L



£225 reward on this lens!*

*Reward available when purchased with selected Canon DSLRs. Lens price: £1,589⁰⁰

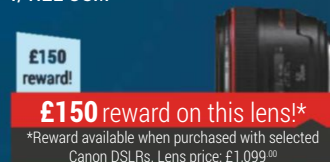
Canon EF 24mm
f/1.4L II USM



£150 reward on this lens!*

*Reward available when purchased with selected Canon DSLRs. Lens price: £1,080⁰⁰

Canon EF 50mm
f/1.2L USM



£150 reward on this lens!*

*Reward available when purchased with selected Canon DSLRs. Lens price: £1,099⁰⁰

Canon EF 100mm
f/2.8L Macro IS



£95 reward on this lens!*

*Reward available when purchased with selected Canon DSLRs. Lens price: £629⁰⁰

Canon EF 600mm
f/4L IS II USM



£590 reward on this lens!*

*Reward available when purchased with selected Canon DSLRs. Lens price: £8,895⁰⁰

Canon EF 24-105mm
f/3.5-5.6 IS STM



£45 reward on this lens!*

*Reward available when purchased with selected Canon DSLRs. Lens price: £375⁰⁰

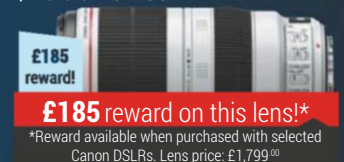
Canon EF 70-200mm
f/2.8L IS II USM



£185 reward on this lens!*

*Reward available when purchased with selected Canon DSLRs. Lens price: £1,599⁰⁰

Canon EF 100-400mm
f/4.5-5.6L IS II USM



£185 reward on this lens!*

*Reward available when purchased with selected Canon DSLRs. Lens price: £1,799⁰⁰

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at Rutland Water - 19th -21st August 2016

Visit us at stand OD11 on Friday 19th August where **Andy Rouse** will be on-hand to answer all your Canon EOS-1D X Mark II questions!



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'JETTY'



Jetty was photographed by Mark Bauer using the Lee Filter's Little Stopper and 0.6 ND Hard Grad filter.



LEE FILTERS

at www.srb-photographic.co.uk

NEW

15-stop Super Stopper now available Seven5 - £64.95 100mm - £99.95 SW150 - £129.95

100mm



Foundation Kit	£59.95
Professional Kit	£115.00
Upgrade Kit	£75.00
Standard Adaptor Rings	from £20.00
W/A Adaptor Rings	£40.00



Lee Filters 100mm system awarded
NPhoto Best on Test, May 2016

Full ND:	Hard Grad:	Soft Grad:
0.3, 0.6, 0.9, 1.2	0.3, 0.6, 0.9, 1.2	0.3, 0.6, 0.9, 1.2
from £85.00	from £78.00	from £78.00

Landscape Polariser.....	£173.99	Digital Starter Kit...	£219.95
Polariser Ring.....	£35.00	Big Stopper.....	£104.95
Filter Sets.....	from £100.00	Little Stopper.....	£95.99



ND Hard Grad Set£199.00 ND Soft Grad Set£199.00

Lee Filters Books.....	from £10.00	Field Pouch	£37.99
Lee Filters DVDs.....	from £19.95	Filter Pouch.....	from £26.00
Cleaning Cloth.....	£5.95	Triple Filter Wrap	£5.00

SPECIAL OFFER

Includes:

- Foundation Kit
- Adaptor Ring
- 0.6 ND Grad Filter

from just
£139.95!



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Seven5 Holder	£59.50
Seven5 Adaptor Rings.....	£17.50
Seven5 Stater Kit.....	£109.00
Seven5 Deluxe Kit	£460.00



Full ND:
0.3, 0.6,
0.9

£64.95



Hard Grad:
0.3, 0.6,
0.9

£52.00



Soft Grad:
0.3, 0.6,
0.9

£52.00

Seven5 Big Stopper.....	£65.00
Seven5 Little Stopper.....	£67.95
Seven5 Polariser.....	£190.00
Seven5 Hood	£69.50



SW150

Mark II Holder	£150.00
SW150 Screw-in Adaptors	£64.95
ND Grad Filter Sets	£249.00
SW150 Lightshield	£18.00
Sw150 Filter Pouch	£47.95

Canon 14mm Adaptor	£89.95
Nikon 14-24mm Adaptor	£89.95
Nikon 14mm Adaptor	£89.95
Samyang AE 14mm Adaptor.....	£89.95
Sigma 12-24mm Adaptor.....	£89.95
Tamron 15-30mm Adaptor.....	£89.95
Tokina 16-28mm Adaptor	£89.95



Full ND:
0.3, 0.6,
0.9
£99.00

Hard Grad Filter	£95.00
Soft Grad Filter	£95.00
Big Stopper	£132.00
Little Stopper	£132.00
SW150 Polariser	£180.00

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